THE

BORGE PROFEST OF THE PROFEST OF THE

HARP OF JUDAH,

BY

L. O. EMERSON.

Koston:

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HARP OF JUDAH

A

COLLECTION OF SACRED MUSIC,

FOR

CHOIRS, MUSICAL CONVENTIONS, SINGING SCHOOLS,

AND THE

HOME GIRGLE.

// B Y

L. O. EMERSON,

AUTHOR OF "GOLDEN WREATH," "GOLDEN HARP," "SABBATH HARMONY," &C.

BOSTON:

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PREFACE

The general favor with which the Editor's former works have been received, has induced him to offer to the public another volume of Church Music. The Harp of Judah has been prepared with great care and labor. It is divided into five parts; Part First is devoted to the Singing School, Theoretical and Practical. The Principles of Musical Notation, it is thought, have been treated in an unusually clear and comprehensive manner. It is believed that the character of the Music, and the variety and progressiveness of the Exercises, will tend to keep up the interest of the pupils, and render the Singing School both profitable and pleasant.

PART SECOND contains a choice selection of music designed for the use of Choirs, Musical Conventions, Social gatherings, &c.

In Part Third will be found a large number of tunes of every variety of metre. Great care has been taken to select the best Lyrical Hymns, and to adapt music of a corresponding character, which is neither very simple nor elaborate, yet harmonized with reference to true musical effect,—Music which appeals to the emo-

The general favor with which the Editor's former works have tions, and directs the mind upwards towards the object of its

PART FOURTH contains a large number and variety of Anthems, Sentences, Choruses, Chants, &c., adapted to every occasion, where such music is wanted. Many pieces will be found easy to learn and comprehend, while others will require patient and persevering practice.

In Part Fifth, the most familiar standard Church Tunes for Congregational use have been inserted.

The object of the Editor has been to prepare a collection that will prove interesting and attractive, and at the same time to render it one that cannot fail to elevate the standard of Church Music. He desires to express his obligations to those who have kindly aided him by their contributions.

L. O. EMERSON.

Boston, July 20th., 1863.

PART I.

THE SINGING SCHOOL. THEORETICAL AND PRACTICAL.

CHAPTER I.

- § 1. The prime elements of music, are RHYTHM, MELODY and HARMONY. RHYTHM is the regular measurement of motion in the movements of music, or the regular recurrence of accent, which gives character and expression to it. MELODY is a succession of pleasing Musical Sounds. HARMONY comprehends all the relations and combinations of Musical Sounds.
- § 2. Music is represented by certain characters called Notes, of which we have the following variety:

Name. Whole Note, Half Note, Quarter Note, Eighth Note, Sixteenth Note, Thirty-second Nete, or Semibreve. or Minim. or Crotchet. or Quaver. or Semiquaver. or Demisseniquaver.

§ 3. Characters indicating silence are also used, called RESTS. Every note has its corresponding rest.

Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest. Thirty-second Rest.

Form.

- § 4. A character written in this manner, | | is called a Double Note, or Breve. It is equal in value to two whole notes.
 - § 5. Notes have no positive, only a relative length.

CHAPTER II.

- \$ 6. Music is divided into equal portions of time, called measures.
- § 7. Measures are represented to the eye by inter-spaces, which are separated from each other by perpendicular lines called BARS.

EXAMPLE.



How many Measures? How many Bars?

§ 8. There are four kinds of measure used in music, each kind deriving its name from the number of parts into which it is divided. Thus a measure having two parts, accented on the first, is called Double Measure. It is indicated by the figure 2.* and requires two motions of the hand, or beats, called beating time. The first a downward beat, the second an upward beat.

EXAMPLE.

Down, One. Two. One,

§ 9. There may be as many varieties in all the different kinds of measure as there are kinds of notes.

EXERCISES FOR PRACTICE.

What kind of measure? Which variety? How many beats? Which is accented?

No. 1.

Down, Up. Lown, Up. One, Two. Double measure, sing with pleasure, Double measure, sing with pleasure.

No. 2. Which variety of measure?

Down, Up. One, Two. Double measure, sing with pleasure, Double measure, sing with pleasure.

. Which corresponds to the number of parts.

NOTE 1. The above exercises are all performed in the same manner; they differ only with respect to the kind of notes with which they are represented.

§ 10. A measure having three parts, accented on the first, is called TRIPLE MEASURE. It is indicated by the figure 3,* and requires three beats; the first down, the second left, (to the left,) the third up.

EXAMPLE. Down. Up: Down, Left, Two. Three. One. Two. Three. EXERCISES FOR PRACTICE. No. 5. Down, Left, Up. Down, Left, Two, Three. One, Two. Three. One, Two, Three. No. 6. 8 Down, Left, Up. Down, Left, Down, Left, One Two, Three. One, Two, Three. One, La, La, La, La,

NOTE 2. Triple Measure is the same in effect, whether it be represented with half, quarter, or eighth notes.

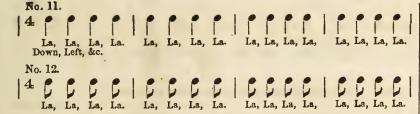
No. 8. EXERCISES FOR TWO NOTES TO THE BEAT.

§ 11. A Dor (•) after a note or rest, adds one half to its value; thus; a dotted half note (P°) is equal to three quarters (P°), a dotted quarter (P°) is equal to three eighths PP, &c.

- § 12. When two dots (• •) are placed after notes or rests, the second dot adds one half the value of the first.
- § 13. A measure having four parts, accented on the first and third, is called QUADRUPLE MEASURE. It is indicated by the figure (4), and requires four beats, the first down, second left, the third right, (to the right,) the fourth up.

EXAMPLE.

Which corresponds to the number of parts.



Note 3. The above exercises in Quadruple Measure, differ to the eye only.

§ 14. A measure having six parts, accented on the first and fourth, is called SEXTUPLE MEASURE. It is indicated by the figure (6), and requires six beats; the first and second, downward beats, the third, left, the fourth, right, the fifth and sixth upward beats, or there may be three downward, and three upward beats.

EXAMPLE.

Note 4. The above exercises, in Sextuple Measure, differ only in representation.

§ 15. The full designation of the different kinds and varieties of measure in which music is generally written, may be represented thus:

Double Measure.		Tripie Measure.		
2	2	3	3	3
2	4	2	4	8

Quadruple Measure.
4 4 4
2 4 8

Seziapio Monorare.

6 6
4 8

§ 16. The upper figure corresponds to the number of parts into which the measure is divided, the lower one indicates the value of each part of the measure, thus; $\frac{3}{2}$ shows that two half notes, or their equivalent, fill a measure; $\frac{3}{2}$ that two quarter notes; $\frac{3}{2}$ that three half notes; $\frac{4}{2}$ that four quarter notes, or their equivalent, in each case fill a measure.

CHAPTER III.

THE SCALE.

- § 17. The Scale is a series of eight tones in a particular order of succession. These tones are named from the names of numbers. One, Two, Theer, Four, Five, Six, Seven, Eight. The Italian Syllables, Do, Re, Mi, Fa, Sol, La, Si, Do, are also applied to the Scale.
- § 18. The difference of pitch between any two tones, is called an INTERVAL; as from 1 to 2, from 4 to 6, &c.
- § 19. The distance from any tone, to that next above or below, is called a SECOND; as from 1 to 2, from 3 to 4, from 4 to 5, &c.
- § 20. As the scale is composed of eight tones, there must necessarily be seven Seconds, of these, five are large, and are called Major Seconds; the remaining two are small, and are called Minor Seconds.

The Minor Seconds occur between 3 and 4, and 7 and 8, or their corresponding Syllables, Mi, and Fa, and Si, and Do, all the others are Major.

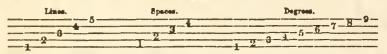
THE SCALE ILLUSTRATED.

8	Do	Pronc	uncedDoo.
Minor	Second.		
Major	Second.	P	see.
	La	P	Lah.
Major	Second.		Solo
Major	Second.	P	
4			Fah.
Miner	Second.	P	Man
Major	Second.		
		P	Ray.
Major	Second.		
1)De	,.P	

CHAPTER IV.

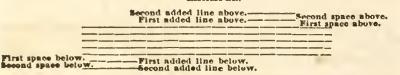
§ 21. The Pitch of tones is represented upon the STAFF, which consists of five parallel lines, which, as also the spaces between them, are called DEGREES, and are reckoned from the lowest upwards.

EXAMPLE.



§ 22. When more than nine degrees are wanted, short lines above and below the STAFF are used, called added lines.

EXAMPLE.



§ 28. The first seven letters of the alphabet are used in naming the Degrees of the Stave; by these letters the abstract pitch of tones is determined.

\$ 24. The arrangement of the letters upon the Staff is determined by characters called CLEFS; of which there are three, viz: the G Clef, thus: the P Clef, thus; and the C Clef, thus; thus; or thus;

NOTE 5. The G and F Clefs are the only ones now in general use.

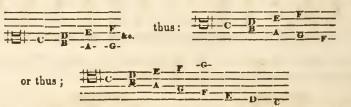
§ 25. The G Clef determines G to be upon the Second line, from which the other letters are reckoned in alphabetic order, upward; and downward by the inversion of that order, thus;



\$ 26. The F, or Bass Clef places F upon the fourth line, thus:



§ 27. The C Clef may be placed upon the first, third or fourth line, thus:



NOTE 6. The G and F Clefs are always placed upon the lines mentioned above; not being removable like the C Clef, which is fast passing out of use.

CHAPTER V.

§ 28. The SCALE, together with Numerals, Letters, and Syllables, is represented upon the Staff, with the G Clef, as follows: the first tone being by common consent, written upon the letter C; It is therefore said to be in the key of C.



§ 29. The Scale applied to the Staff, with the F Clef, thus:

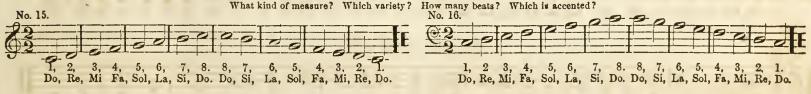


NOTE 7. The teacher should here question the pupils, in relation to the intervals of the Scale, as explained in section 17, page 5.

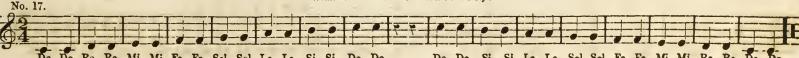
- § 30. A Double Bar, or shows the end of a strain of music, or a line of poetry.
 - § 31. A Brace is used to connect the parts designed to move together.
 - § 32. A Close I denotes the end of a piece of music.

CHAPTER VI

SCALE EXERCISE.

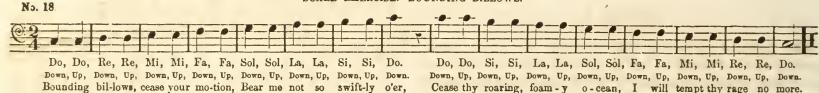


SCALE EXERCISE. What kind of measure? Which variety?



Do, Do, Si, Si, La, La, Sol, Sol, Fa, Fa, Mi, Mi, Re, Re, Do. Do. Come, and sing this joy-ful mu-sto, Fa, Fa, Mi, Mi, Re, Re, Do, Do.

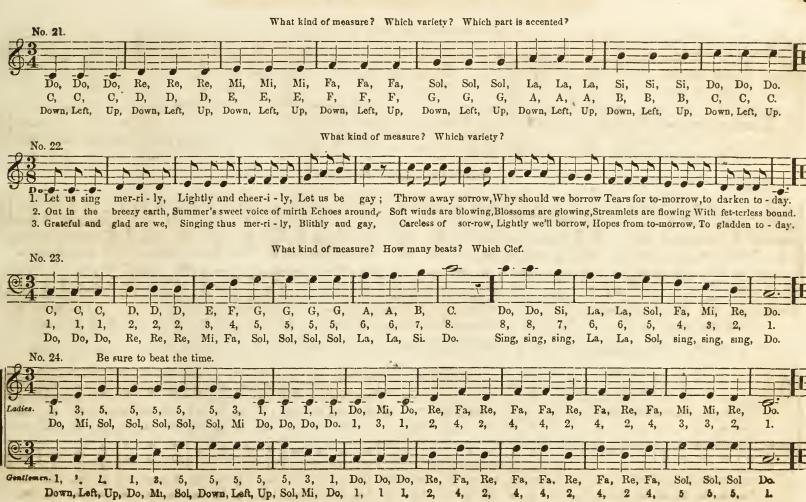
SCALE EXERCISE. BOUNDING BILLOWS.



§ 33. Sometimes a group of three equal notes are performed in the same time that two of the same name would be. Such a group is called a TRIPLET, and usually has the figure three over or under it. Thus the Triplet of () is equal in value to () the Triplet of () is equal to () &c.







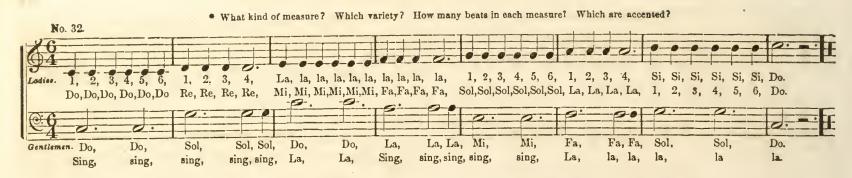
13



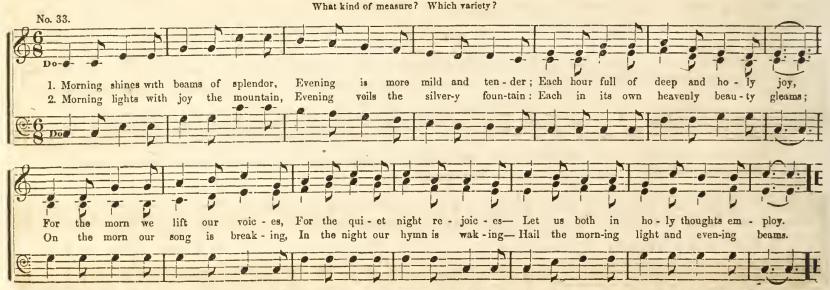
6. 35. A Tim. is used to connect two or more notes written upon the same degree of the Staff.

La. ia. ia. ia. la, la, la. ia. ia, ia, ia, ia, ia, ia,





MORNING SHINES.



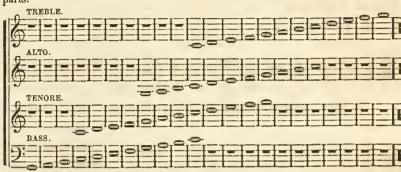
[.] When the Sextuple Measure is sung rapidly, it is better to give but two beats to the measure; when the movement is slow, beating may be performed with three motions repeated.

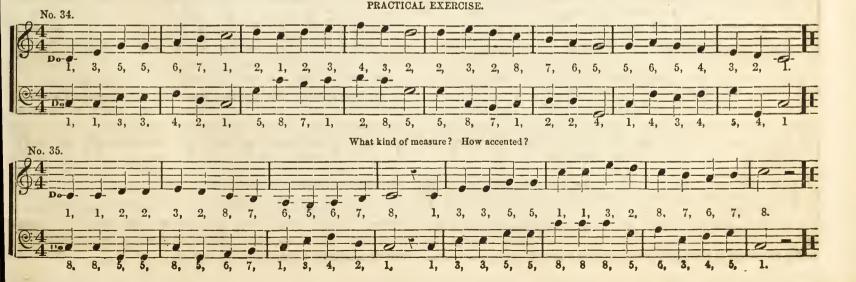
CHAPTER VII.

EXTENSION OF THE SCALE AND CLASSIFICATION OF VOICES.

- § 38. When tones higher than eight are sung, eight is to be regarded as one of an upper scale.
- § 39. When tones lower than one are sung, one is to be regarded as eight of a lower scale.
- § 40. The human voice is naturally divided into four classes: low male voices, or Bass; high male voices, or Tenor; low female voices, or Alto; high female voices, or Treble.
- NOTE 9. Besides the above, there are also other distinctions, as Baritone, between the Bass and Tenor. And the Mezzo Soprano, between the Alto and Treble. The Treble is frequently called Soprano.
- § 41. The G Clef is used, not only for the Treble and Alto, but also for the Tenor; but when used for the Tenor, it denotes G an octave lower than when

used for the Treble and Alto. The following illustration shows the common use of the Clefs; and also the usual compass and relative position of the different parts.





9 42. When a series of notes are performed in a short, pointed, and very distinct manner, they are said to be STACCATO, (Stac-kah-to;) Staccato is indicated by points thus: (1 1 1 1).



- § 45. A Hold, or pause, () placed over a note indicates a prolongation of tone; if over a rest, a prolongation of silence.
- manner, the term LEGATE, (Le-ga-to or Le-gah-to,) or Tie is used.
- § 47. When a note embraces two parts of a measure, the first unaccented, and thus: F. Fortissimo, means very loud, abbreviated thus: FF. the second accented, it is said to be Syncopated, e. g.

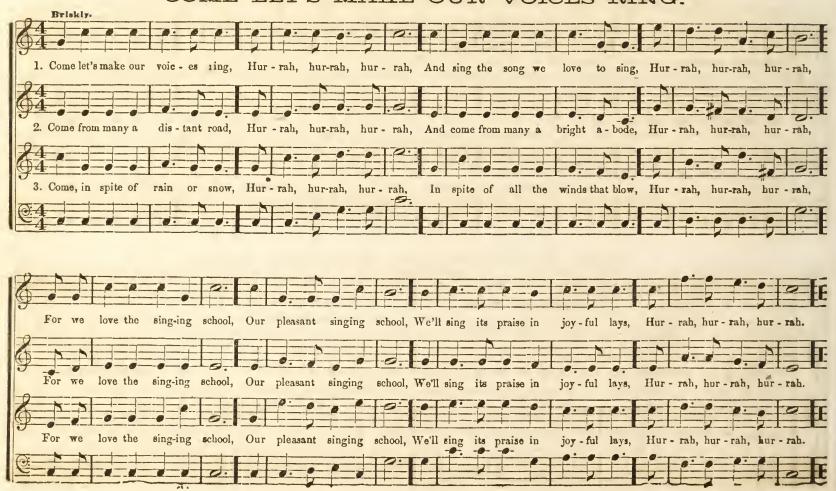


6 48. The performance of music lacks variety, and becomes tedious, if we always sing with the same degree of power; to give variety, we sometimes sing loudly, softly, and at other times with a medium degree of force.

- § 49. Piano, means soft, abbreviated thus: P. Pianissimo, means very soft, abbreviated thus: PP. MEZZO, means medium, abbreviated thus: M. § 46. When a passage is to be performed in a smooth, gliding and connected Mezzo Piano, means middling soft, abbreviated thus: MP. Mezzo Forte, means middling loud, abbreviated thus: MF. Forte, means loud, abbreviated
 - § 50. A very sudden crescendo, is called a Pressure Tone, <. A very sudden diminuendo is ealled an Explosive Tone, >.
 - § 51. A tone begun softly and gradually increased in power, is ealled a DIMINUENDO, marked dim. or >. A gradual increase of tone, immediately fol lowed by a gradual diminish, is ealled a SWELL, -.

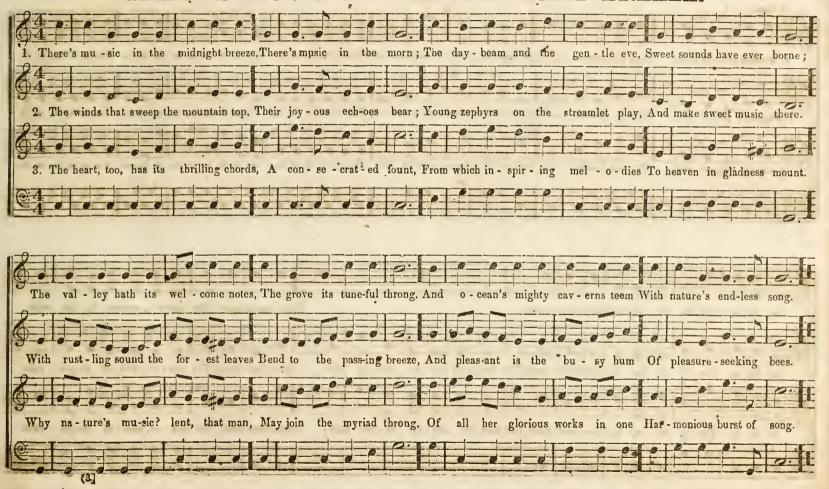


COME LET'S MAKE OUR VOICES RING.



THE SINGING SCHOOL, THEORETICAL AND PRACTICAL

THERE'S MUSIC IN THE MIDNIGHT BREEZE.



MORNING'S RUDDY BEAM.



CHAPTER VIII.

CHROMATICS.

- \$ 52. Between the tones of the scale which form the interval of a Major Second, an intermediate tone may be introduced. This is sometimes called a CHROMATIC TONE. Intermediate tones may therefore occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, 6 and 7.
- \$ 53. The Minor Second is an indivisible interval; accordingly there are twelve tones, which with the first one repeated, form a new scale of thirteen tones, which is called the CHROMATIC SCALE, and from which the eight tone Scale, to and the flatted into the next below. distinguish it, is called the DIATONIC SCALE.
- representing the intermediate tones, it is customary to represent them on the of the note.

same degrees on which the Diatonic tones are represented, by prefixing to the letters or numerals a qualifying sign called a Sharp, (2) or a Flat, (b). See Scale below.

§ 55. In speaking of the numerals applied to the tones of the Chromatic Scale, we say, Sharp One, Flat Two, &c. In speaking of the letters, we say, C Sharp, D Flat, &c.

§ 56. A Sharp, (#) is the sign of elevation.

§ 57. A Flat () is the sign of depression.

- \$ 58. The sharped notes are said to lead to, or resolve into the next above.
- § 59. The influence of a # or | extends through the measure where it ap-§ 54. Instead of forming an additional number of degrees for the purpose of pears, unless counteracted by a Natural, (1) which restores the original pitch







Sol, Sol, La, Sol, Mi, Ri, Mi, Re, Do, Mi, La, Si, La, Sol, Mi, Sol, Do, Se, La, Se, La, Si, Do, Sol, Mi, Ri, Mi, Do, La, Si, La, Si, La, Si, Do, Si, Do.

CHAPTER IX.

MINOR SCALE.

§ 62. Besides the Diatonic and Chromatic Scales, already introduced, there is another called the Minor Scale. Hence there are three Scales, viz: the Major, Chromatic and Minor. There are but three Scales, although they may be written in various keys.

§ 63. There are two forms of the Minor Scale in general use; they are distinguished from each other by the terms, First Form, and Second Form of the

Minor Scale.

§ 64. The principal difference between the Major and Minor Scales is the third; that of the Major being composed of two Major Seconds, and the Minor, one Major and one Minor Second,

§ 65. In the first form of the Minor Scale, the intervals are not the same in

descending, as in ascending.

\$ 66. The Minor Scale commences on the numeral 6, of the Major. 5, (LA,) of the Major is taken as 1 of the Minor.

MINOR SCALE-FIRST FORM.



Note 9. Require the pupils to analyze, and give the names, place and number of Seconds in both forms of the Minor Scale.

MINOR SCALE-SECOND FORM.

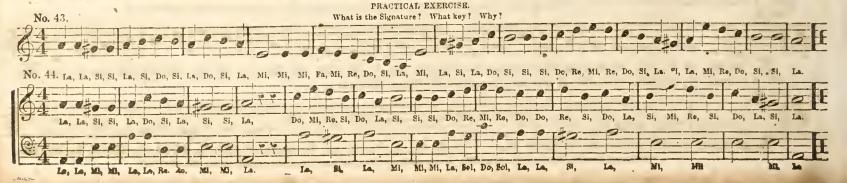


§ 67. The interval formed by the introduction of G#, is called an augmented or Sharp Second.

§ 68. When the Major and Minor Scales have the same signature, they are said to be related. The Minor Scale in the key of A, is called the relative of the Major Scale of C. and it is said to be in the key of A Minor; and the key of C, is the relative Major of A Minor.

§ 69. The Relative Minor to any Major key, is found a sixth above, or a third below the Major key note.

§ 70. Every Major Scale, or key has its Relative Minor, and both have the same Signature.



THE HEART! THE HEART!



CHAPTER X.

TRANSPOSITION OF THE SCALE.

- § 71. Heretoforc, C has always been taken as one, or as the basis of the Scale. When any other letter than C, be taken as One, the Scale is said to be changed, or Transposed. The Transposition of the Scale therefore, consists in changing the pitch, or in taking some other pitch besides C, as One; or as the foundation of the Scalc.
- § 72. A Scale is in the key of the letter which is taken as One. If C be taken as One, or basis of a Scale, it is called the Scale, or key of C; if D, key of D, &c.
- § 73. When C is taken as One, the Scale is said to be in its natural position, because the intervals are right without any alteration.
- § 74. In transposing the Scale, we must preserve or retain the order of intervals, as in the Scale of C; i.e. from 3 to 4, and from 7 to 8, must be Minor Seconds; all the others, Major.
- \$ 75. To accomplish this, we must use some of the Chromatic or intermediate tones.
- § 76. The intermediate tone required in transposition, is called the note of transposition.
- as one, or as the basis of the Scale.

ILLUSTRATION-SCALE IN G.



- § 78. In the above diagram, it will be observed that the tone F Sharp is used instead of the tone F, in order to secure the proper form of the Scale; as the interval from six to seven, must be a Major Second, and from seven to eight, a Minor Second; hence, Sharp four transposes a Fifth, and F; is said to be the note of transposition from C to G.
 - § 79. The same method is followed in all the transpositions by Sharps.
- § 80. In every succeeding transposition, an additional Sharp will be required between the 6th and 7th, for the reason given in the transposition from C to G.
- § 81. The Sharps or Flats used in transposition, are written immediately after the § 77. The first transposition of the Scale by fifths, is from C to G; i.e. G is taken Clefs, at the commencement of a piece of music, and are called the Signature, meaning sign of the key.

THE SCALE IN G, SIGNATURE (ONE !).

RELATIVE MINOR.







THE SINGING SCHOOL, THEORETICAL AND PRACTICAL



ALL'S RIGHT.





THE SINGING SCHOOL, THEORETICAL AND PRACTICAL.

THE SINGING SCHOOL, THEORETICAL AND PRACTICAL





CHAPTER XI.

§ 83. The first transposition of the Scale by fourths, is from C to F, i. e. F is taken as one, or as the basis of the Scale



- § 84. In transposing from C to F. (see Diagram above,) it is necessary to use Bb, (\$7.) instead of B for four; because the interval from three to four should be a Minor Second, and from four to five a Major Second, hence, flat seven transposes a fourth, and Bb is the note of transposition from C to F.
 - § 85. The tone of transposition between any key and its fourth, is FLAT SEVEN.
 - § 86. In every succeeding transposition, an additional flat will be required between three and four, for the reasons given in the transposition from C to F.







NO SURRENDER.



Ach In

THIRD TRANSPOSITION BY FLATS, FROM Bo TO Eo, SIGNATURE (かた)





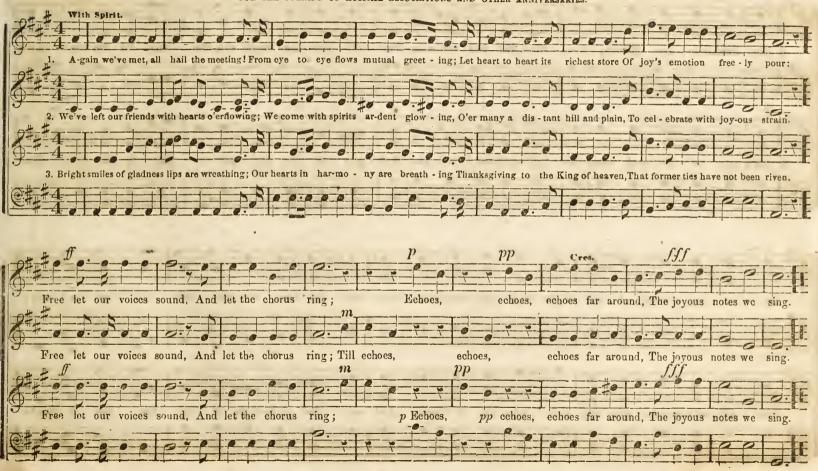
PART II. INSTRUCTIVE AND SOCIAL PIECES.





AGAIN WE'VE MELL

FOR THE OPENING OF MUSICAL ASSOCIATIONS AND OTHER ANNIVERSARIES.



THE SUNBEAMS ARE GLANCING.





NATIONAL HYMN. "Our Native Land."



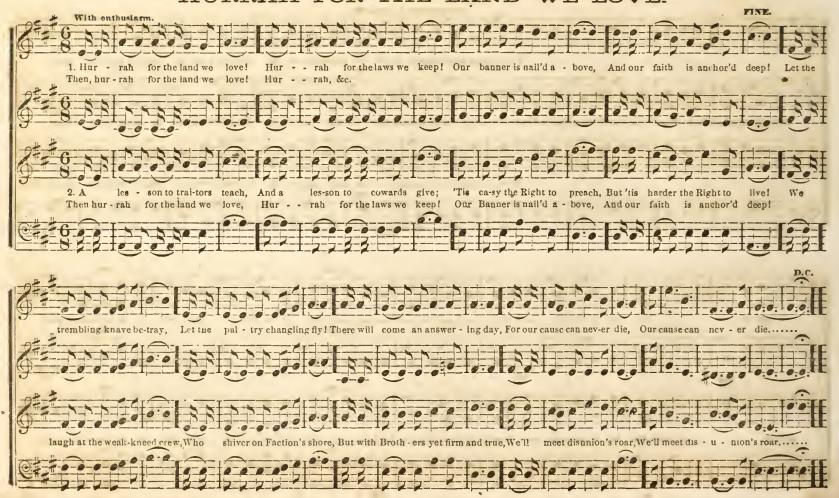


HEART IS LIGHT AND FREE." L. O. EMERSON. My heart is light, and free from care, And free my song shall flow; What better speech than song is found, Where hearts with pleasure glow; My heart is light, and free from care, And free my song shall flow; What better speech than song is found, Where hearts with pleasure glow; Our course goes on, Now hard, and rough, But all in turn are good, But hill and down, By desert, field, or flood, all ln tnrn are good. My heart is light, and free from care, And By desert, field, or flood, Now smooth, and fair, But all in turn are good, But all in turn are good.

"MY HEART IS LIGHT AND FREE." Concluded.



"HURRAH FOR THE LAND WE LOVE."



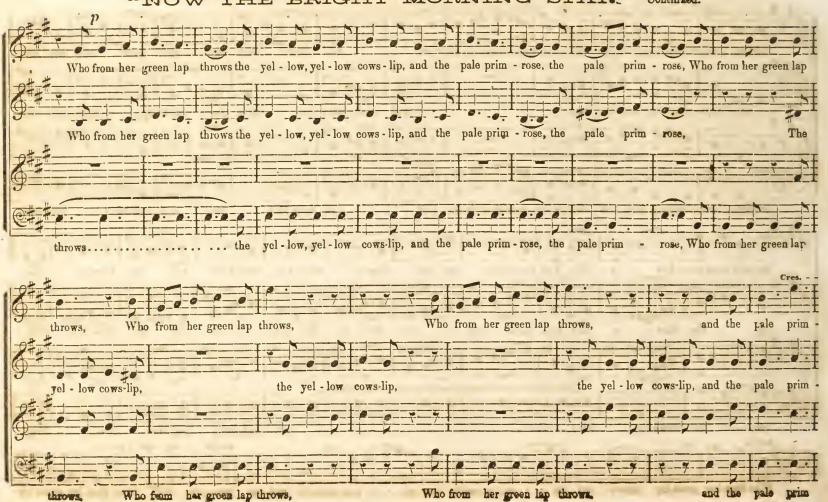




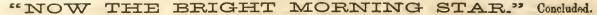
BRIGHT MORNING STAR." Continued. dane-ing, Comes dane-ing from the east, Comes danc-ing from the 'east. And leads with her. And leads with her, with ing, Comes dane-ing from the east. . And leads with her, And leads with her. And leads with dancing, Comes dancing from the east, Comes dancing from the east, And leads with And leads with her, with her, her, and leads the flow 'ry May, And leads with May, And leads with the flow-'ry her the flow-'ry May, And leads with her the flow - 'ry May, And leads with her her.... the flow-'ry And leads with her the flow-'ry Mar CHORUS. ad lib.

Who from her green lap throws the yel - - low cows-lip, the yel - - low cows-lip and the pale prim - rose. Who from her green lap

"NOW THE BRIGHT MORNING STAR." Continued.











SONG OF THE LARK.

MENDELSSOHN.







"WE ROAM THROUGH FOREST SHADES." Concluded.











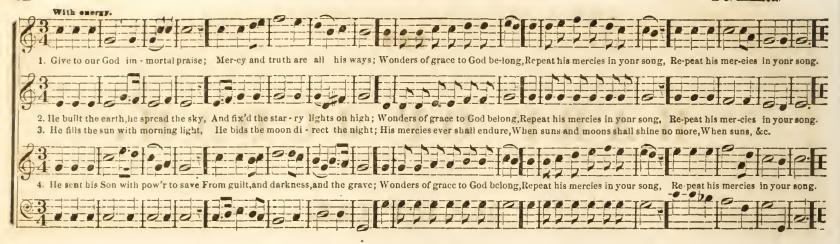


HARP OF JUDAH.

PART III.

MEADE. L. M.





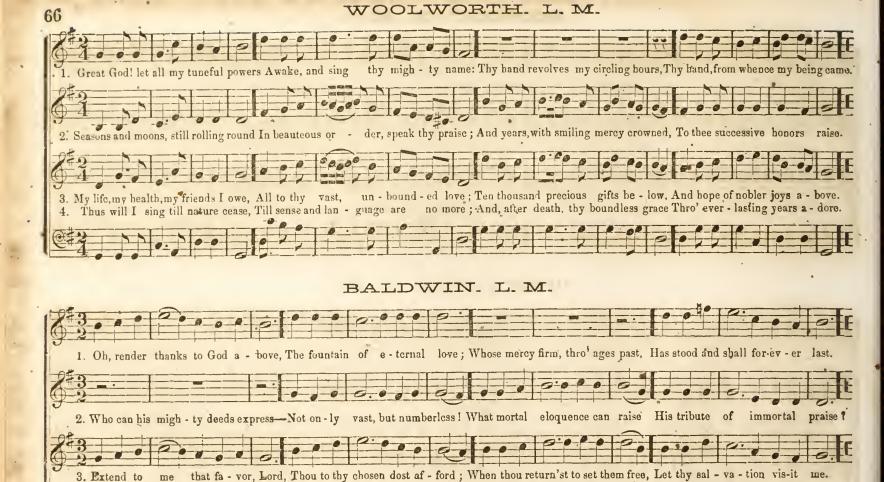
HARMONIA L M.







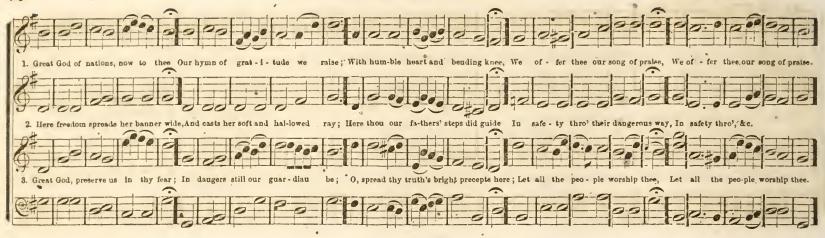




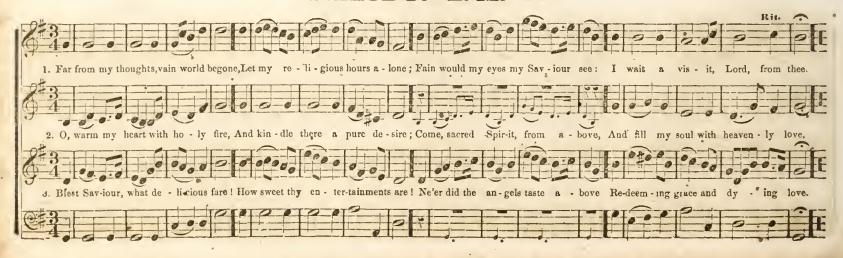








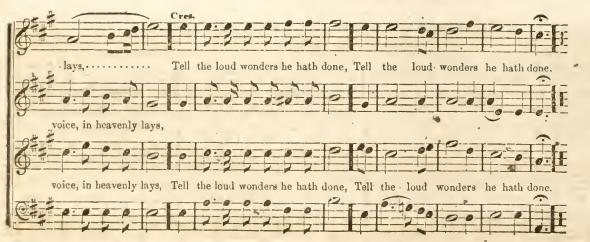
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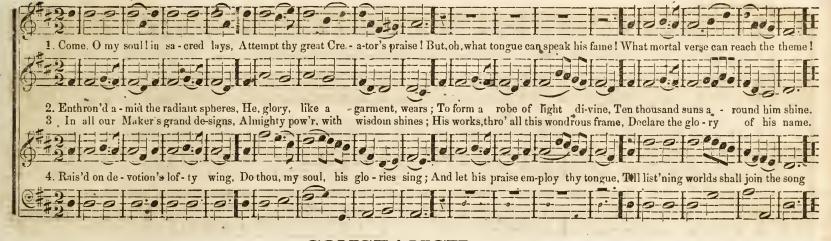




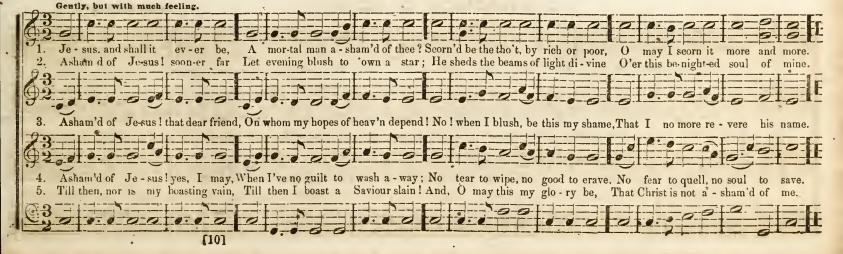
Sing, how he left the world of light, And the bright robes he wore above; How swift and joyful was the flight, On wings of everlasting love.

Lift up your eyes, ye sons of light, Up to his throne of shining grace; See what immortal glories sit—Round the sweet beauties of his face.

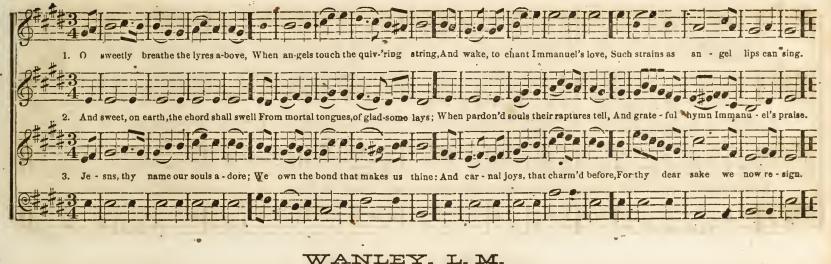
Amongst a thousand barps and songs, Jesus the God exalted reigns; His sacred name fills all their tongues, And echoes through the heavenly plains



CONSTANCY. L. M.





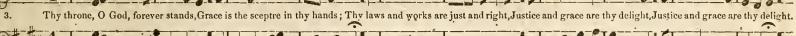


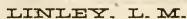


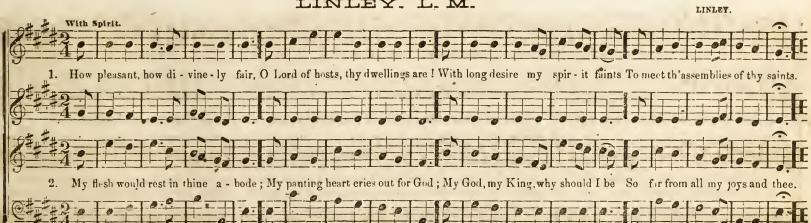


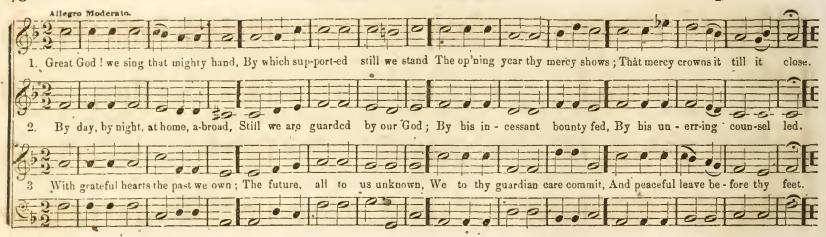




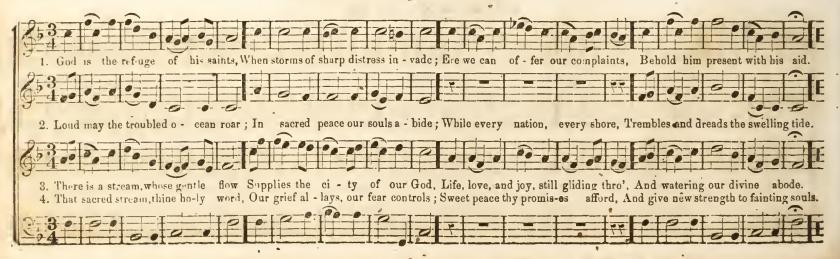




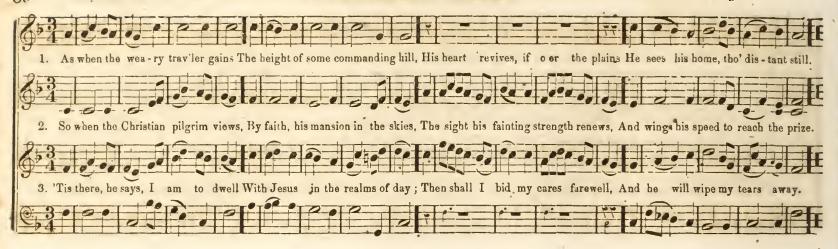




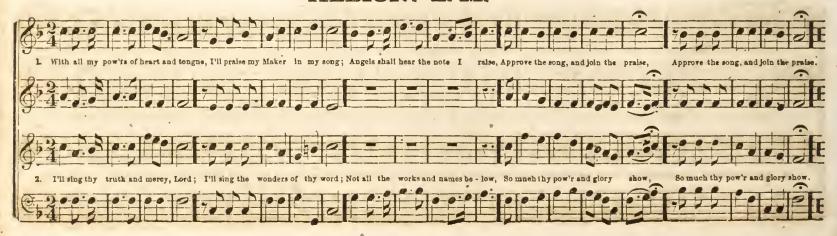
MARTINI. L. M.



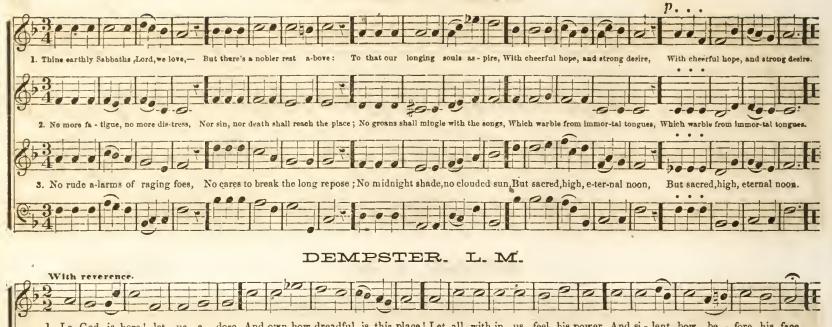




ALBION. L. M.



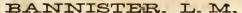








-. . -4

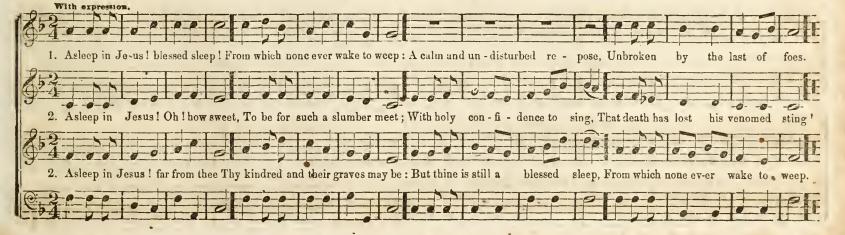


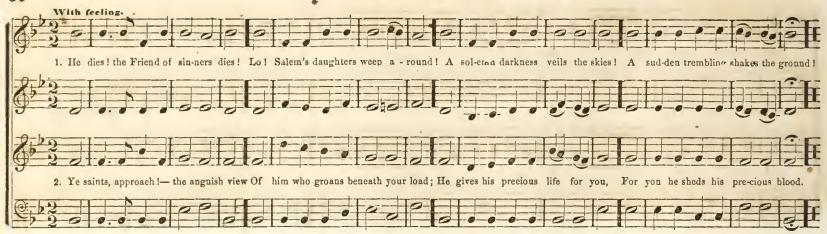




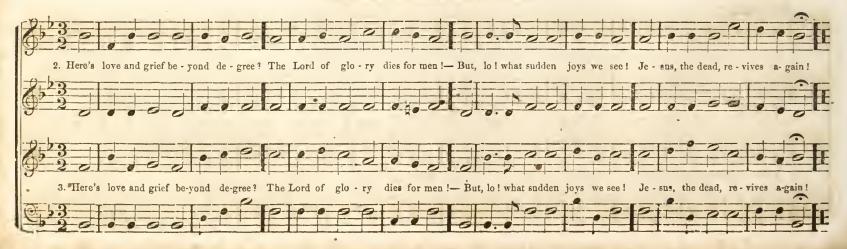


AVEREEN. L.M.

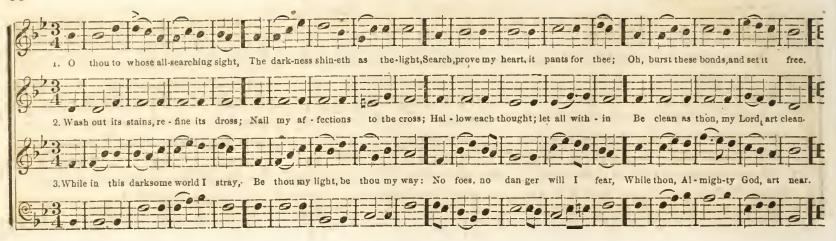




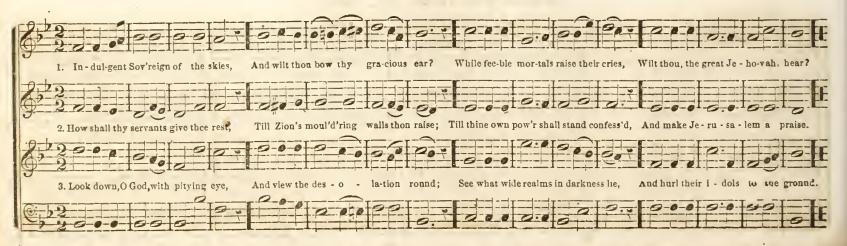
CALVARY. L. M. No. 2.







PERCY. L. M.



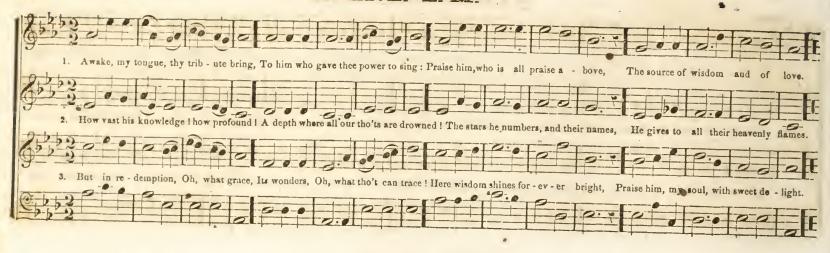




- 2. There is a scene where spir its blend, Where friend holds fellow-ship with friend; Tho' sunder'd far, by faith they meet Around one com-mon mer cy seat.
- 3. There, there, on ca . gle wings we soar, And sense and sin mo lest no more; And heav'n comes down our souls to greet, And glory crowns the mer cy seat.



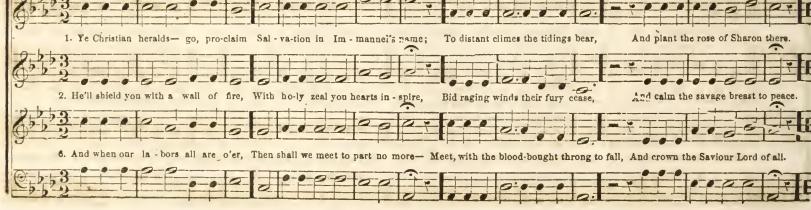








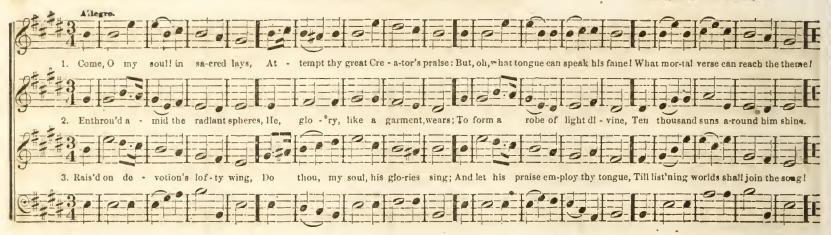




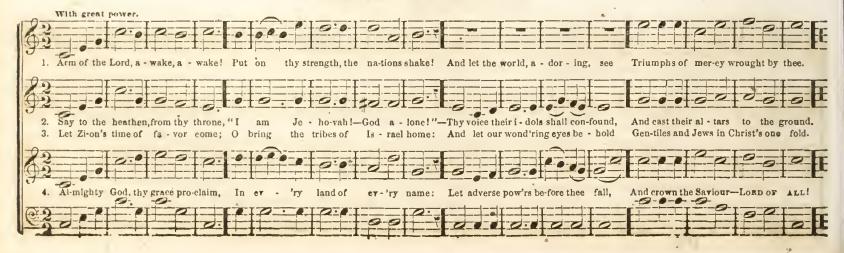


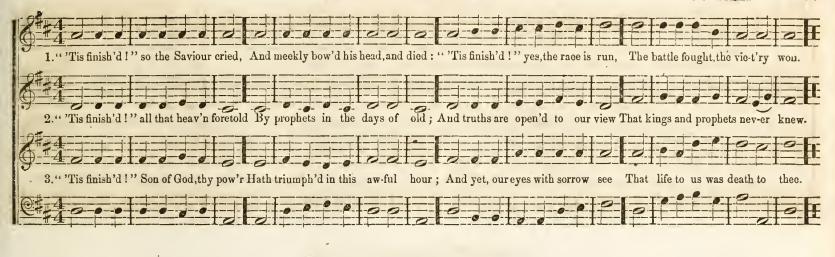




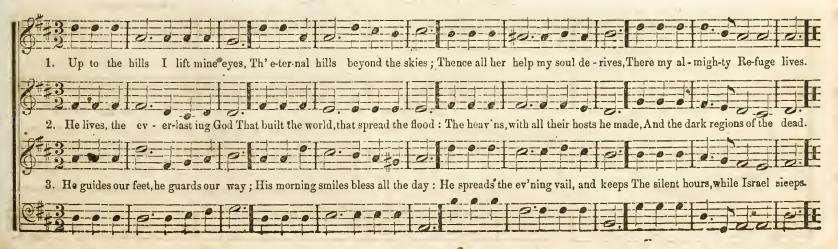


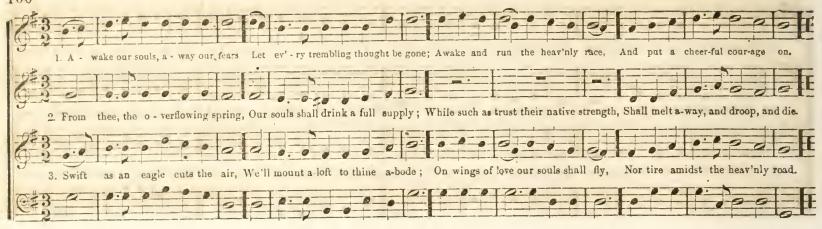
ARLEY, L.M.





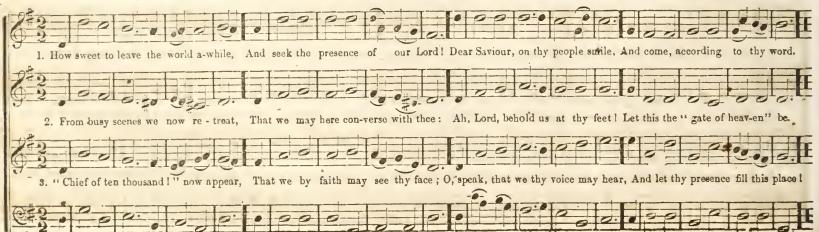
MILFORD. L. M.

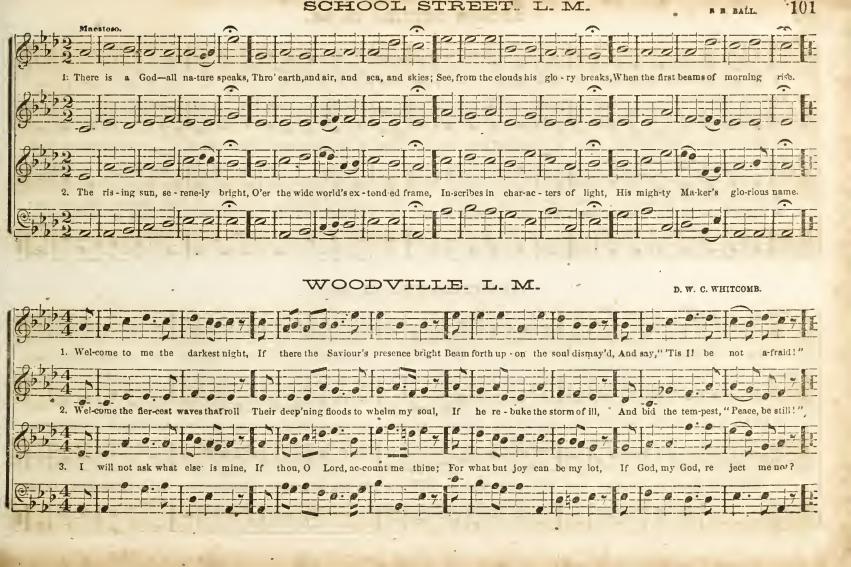






A. C. GUTTERSON.





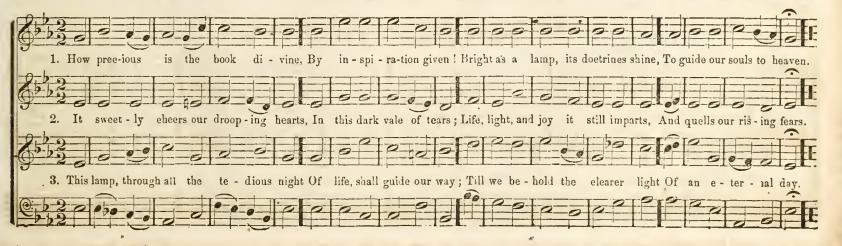


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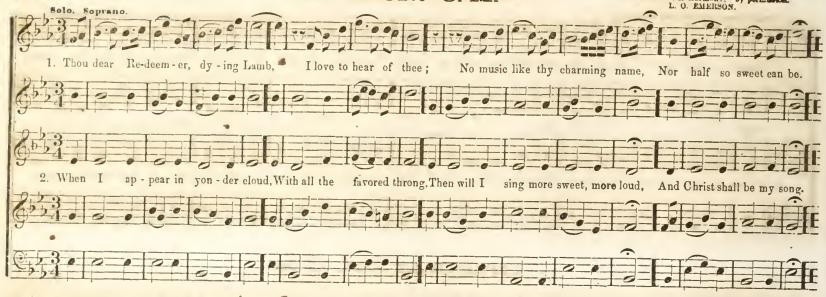


INSPIRATION. C. M.

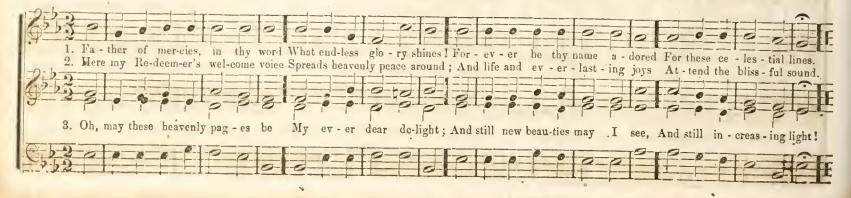




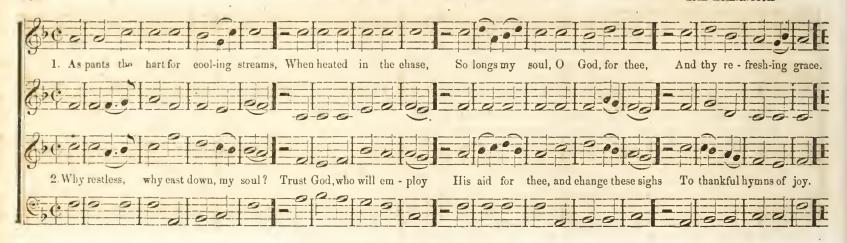




MOUNT PLEASANT. C: M.



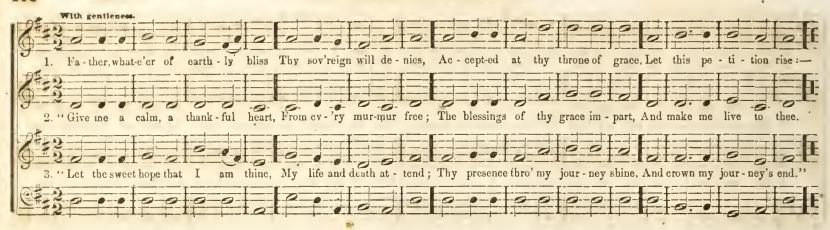




1. In all my vast con-cerns with thee, In vain my soul would try To shun thy pre-sence, Lord, or flee The no-tice of thine eye. 2. Thy all sur-round-ing sight sur-veys My ris-ing and my rest; My pub-lie walks, my pri-vate ways, And se-crets of my breast. 3. My thoughts lie o-pen to the Lord, Be-fore they're formed with-in; And ere my lips pro-nounce the word, He knows the sense I mean.

ROCKWOOD, C. M.



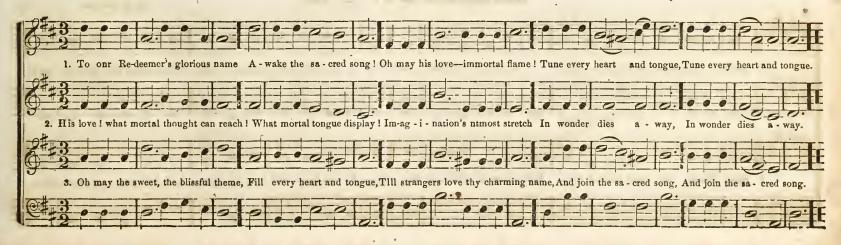


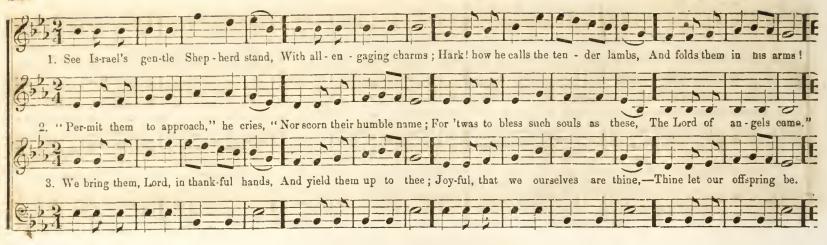
SIDNEY. C. M.





ORIANA. C. M.





BRADBURY. C. M.

SULON WILDER.

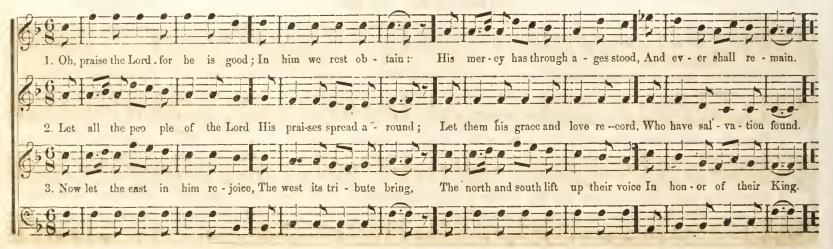




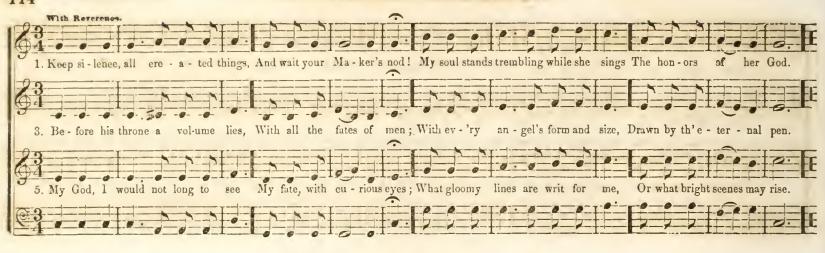


HOSANNA. C. M.

From the German.





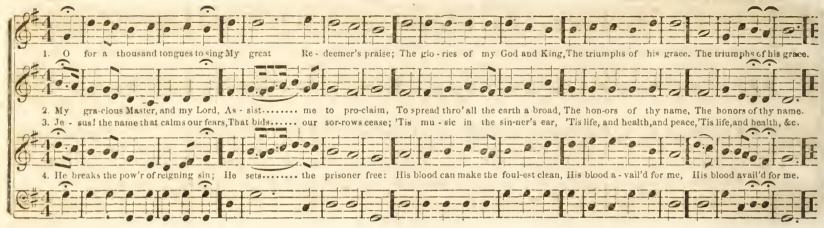




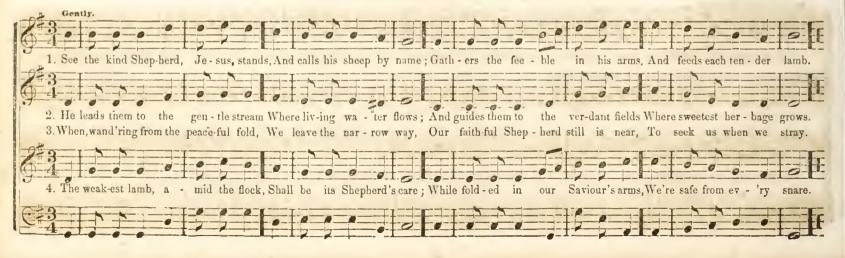








SHEPHERD. C. M.



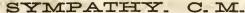


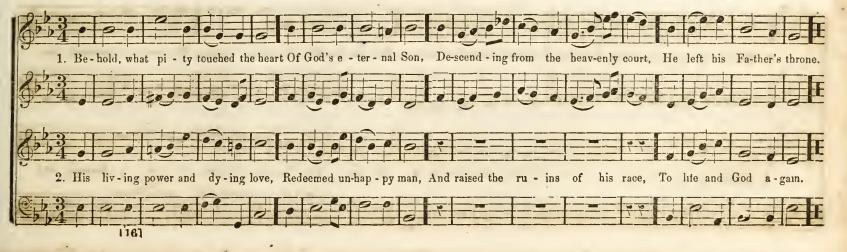


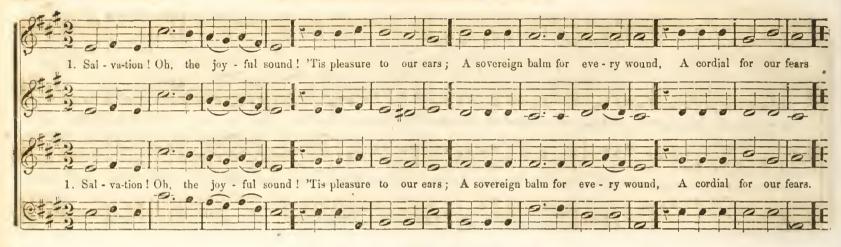
. Use small notes for first Stanza.



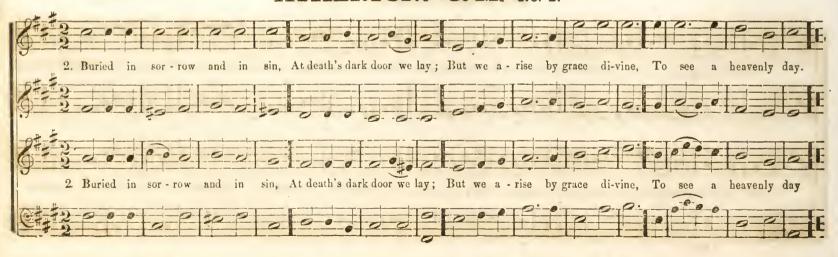


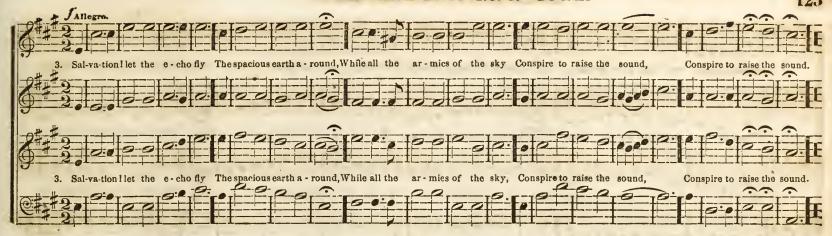






ATHERTON, C. M. No. 2.

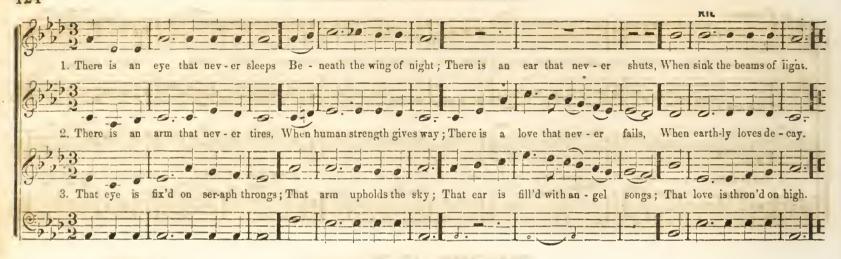




MOORS. C. M.

W. T. DAVIS.





CLIFTON, C. M. No. 2.

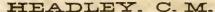






ELWOOD, C.M.

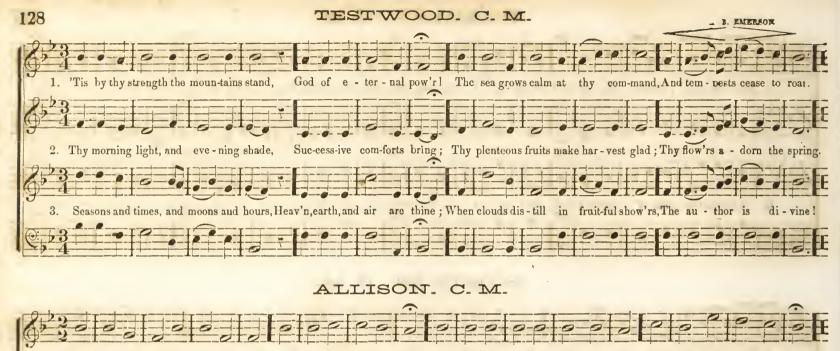


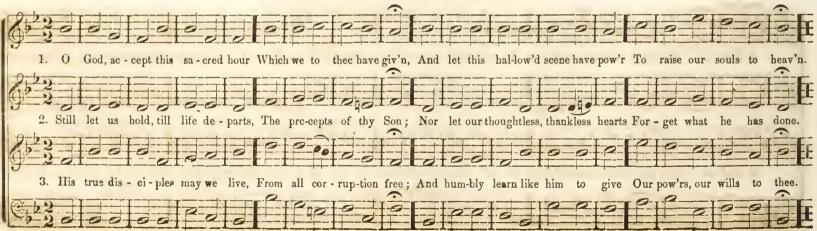




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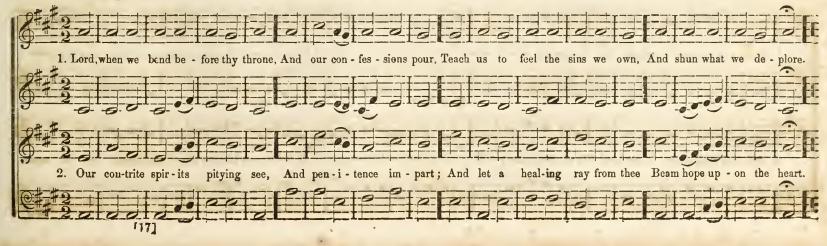


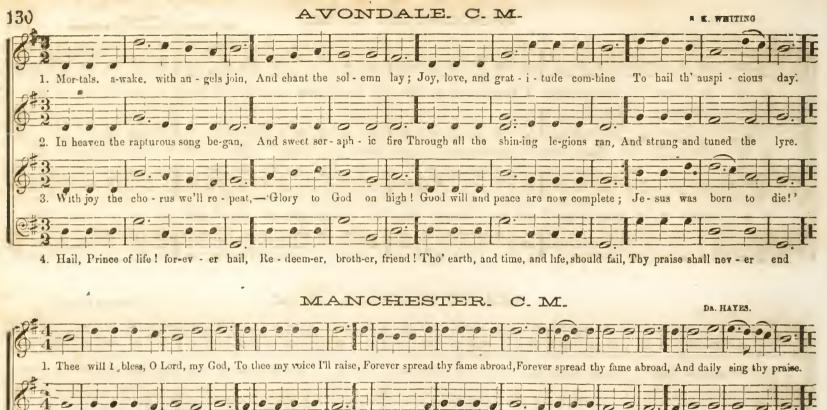




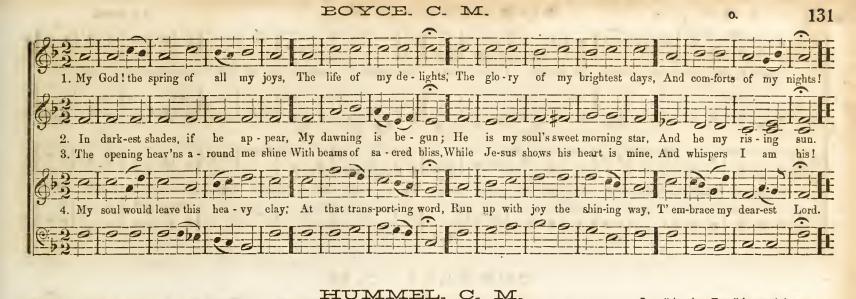
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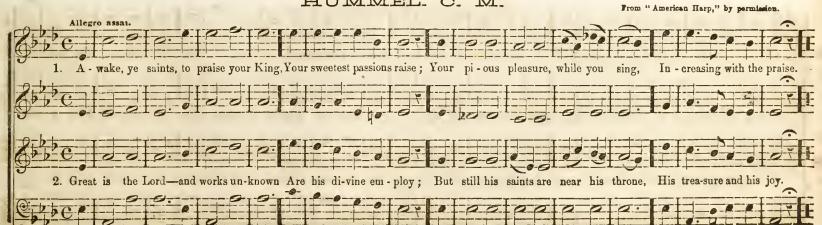
OLD SCOTTISH MELODY.









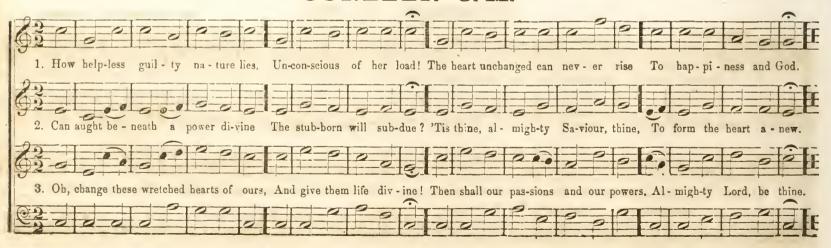




F. L. BROWN.



CORELLI C.M.







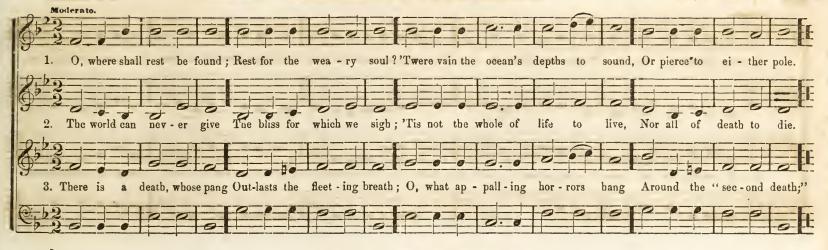
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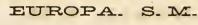


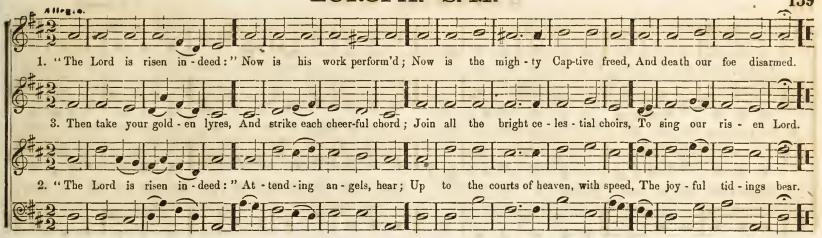


GENTLENESS. S. M.

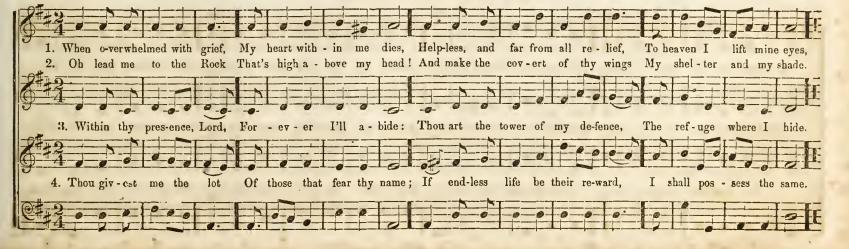


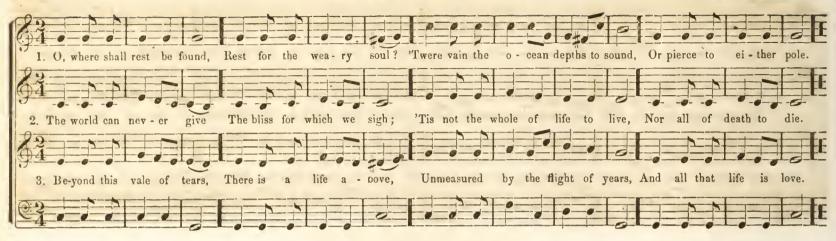




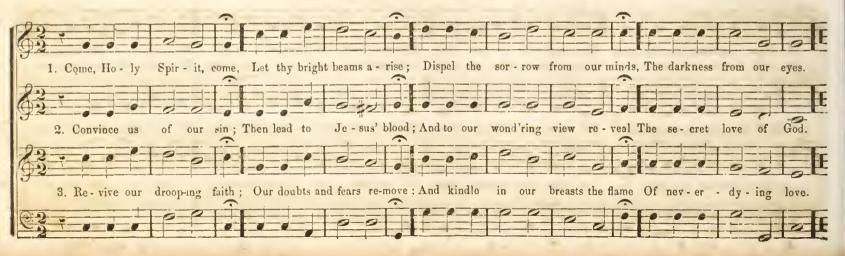


ELERTON. S.M.



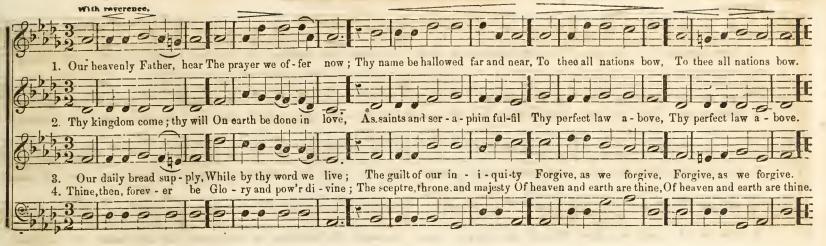


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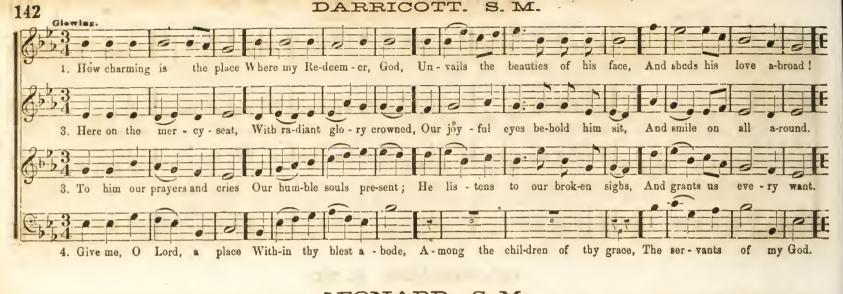


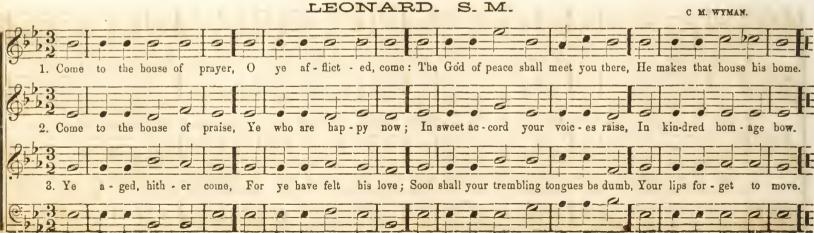
ADDISON. S. M.



BANKSIDE. S. M.

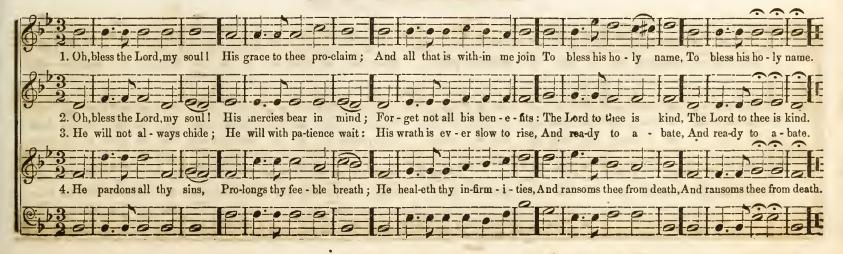








WALGRAVE. S. M.



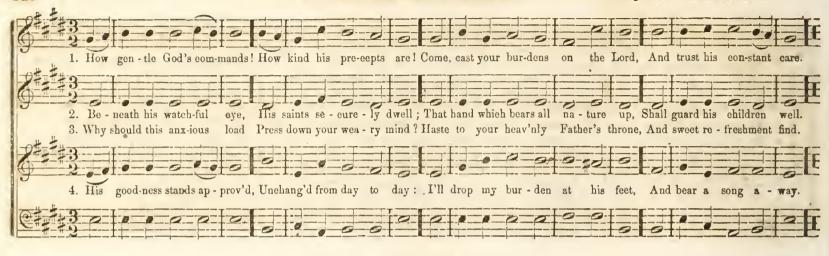


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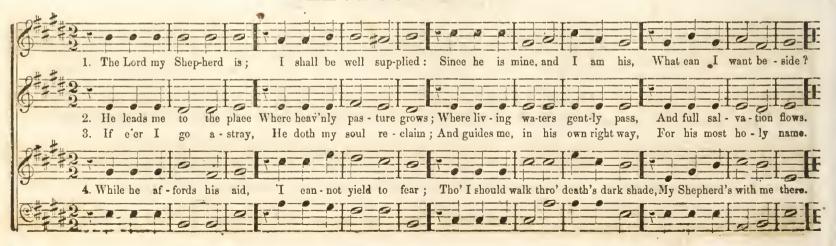




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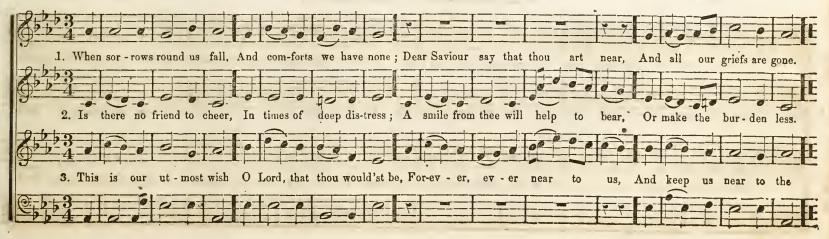
ELVEY. S. M.





NEWBERN. S.M.

H. E. HOLT.





WILLMAN, S.M. No. 2.





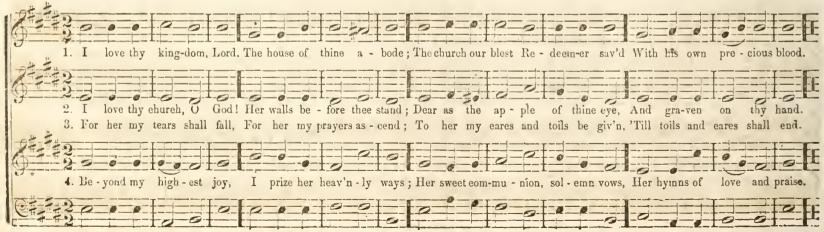


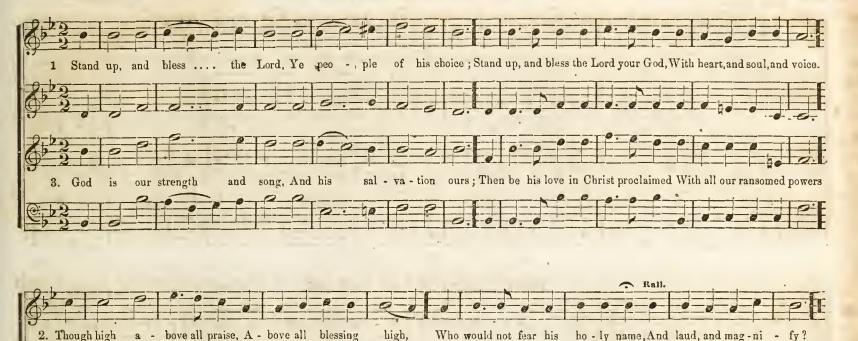
HULLAH. S.M.

F. S. DAVENPORT.



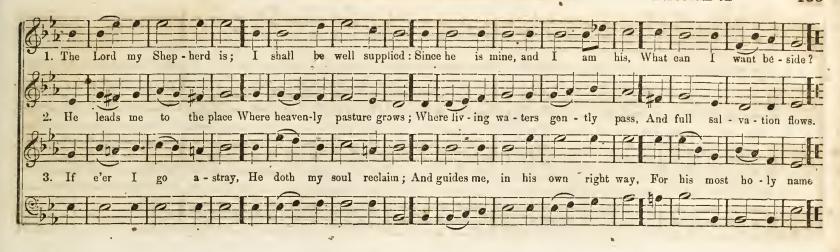


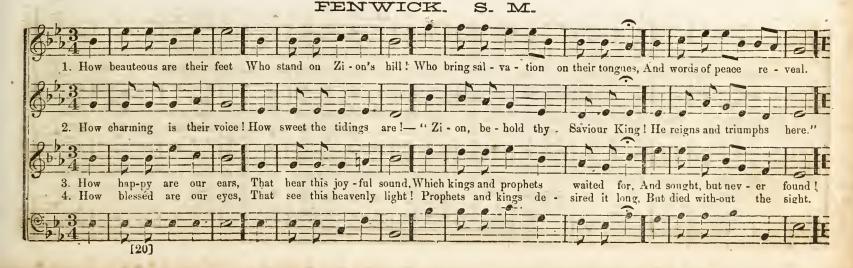




and bless the Lord; The Lord your God a - dore; Stand up, and bless the Lord your God, With heart, and soul, and

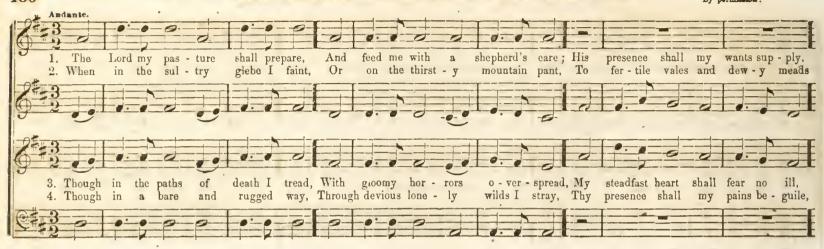


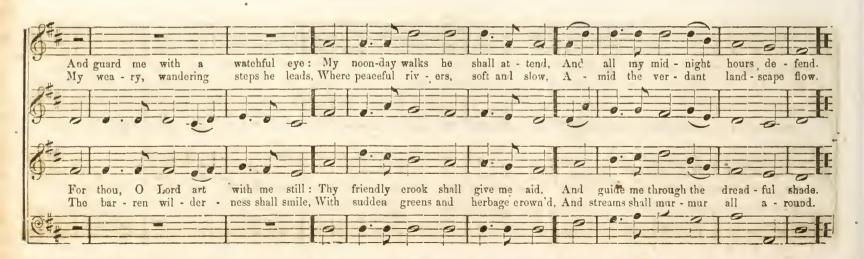




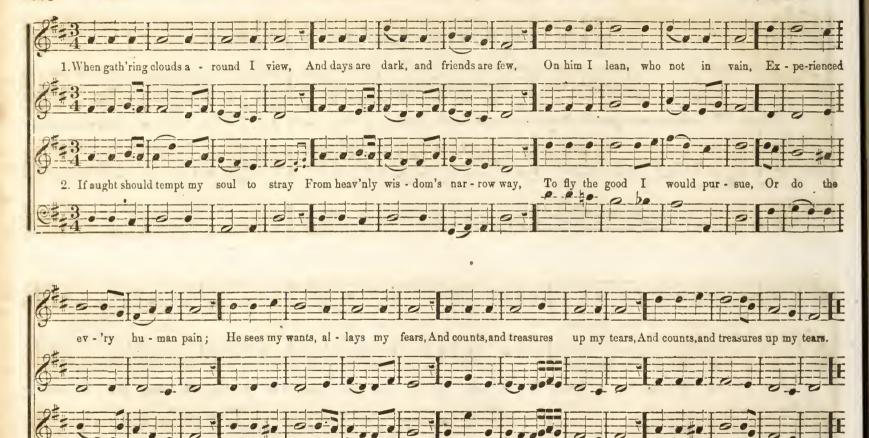










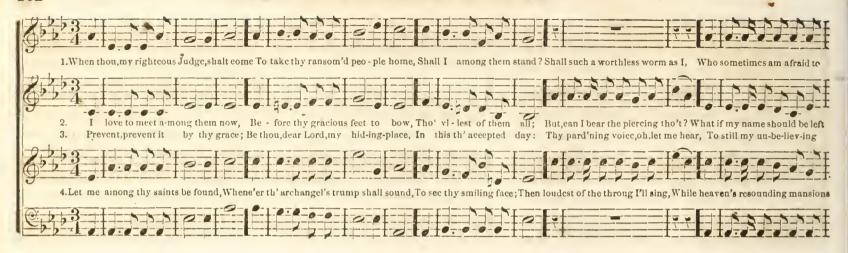


ill I would not do; Still he who felt temp - ta - tion's pow'r, Will guard me in that dangerous hour, Will guard me in that dangerous hour.









STANWOOD. C. P. M.

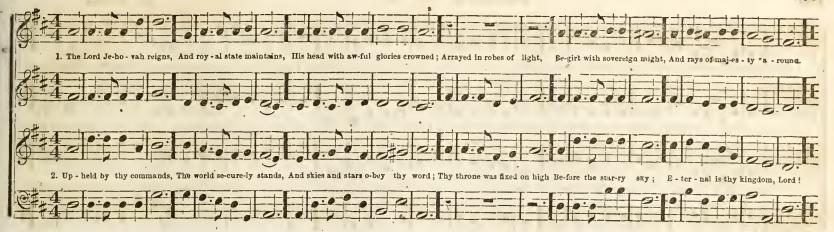




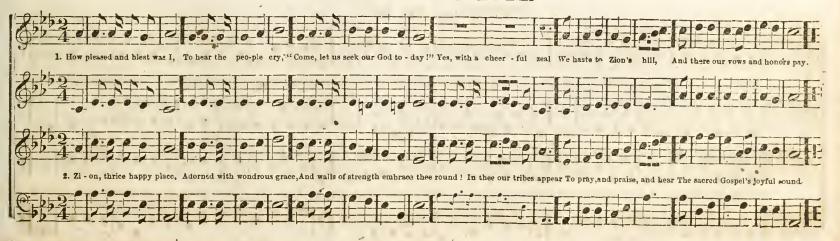
GILROY. C.P.M.







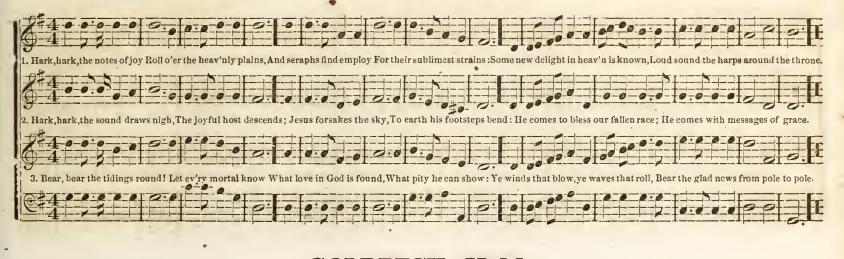
CLEMENT. S.P.M.



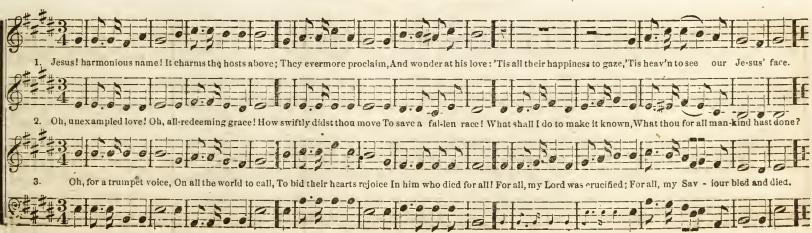


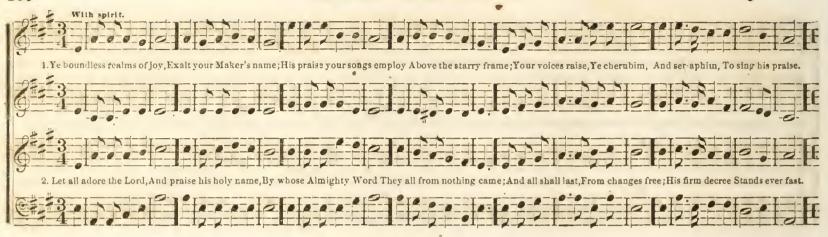
TYROL. H. M.





GOLDBECK. H. M.





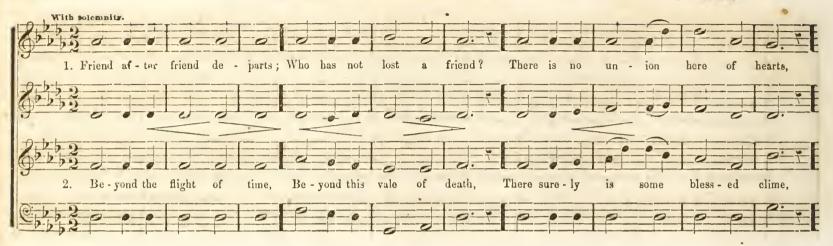
REED. H. M.

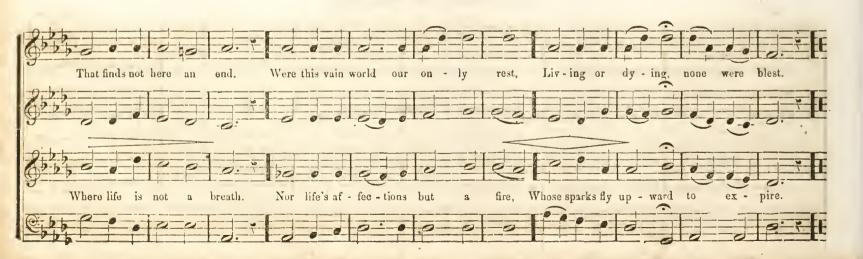




FAITH S. H. M.











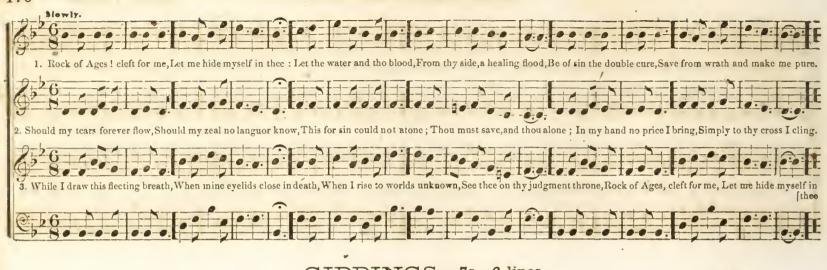
PURCELL. 7s.





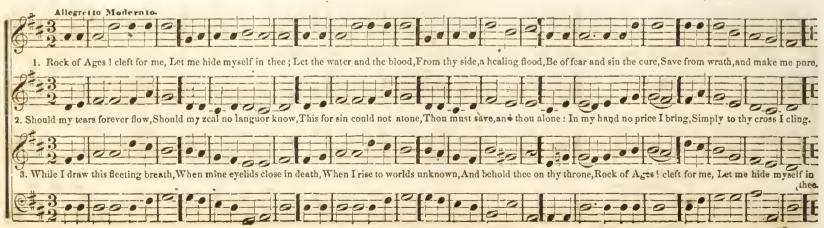






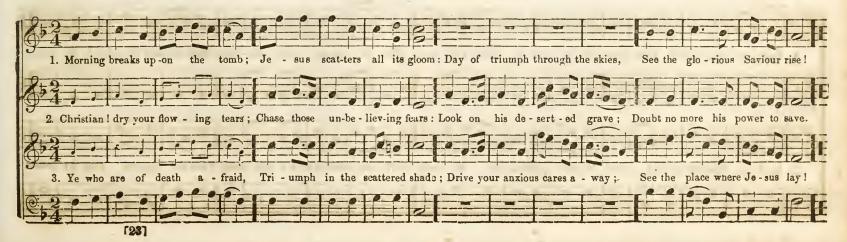


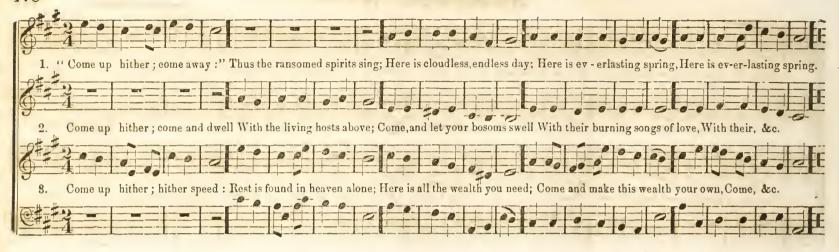
L. O. EMERSON.





DUDLEY. 7s.

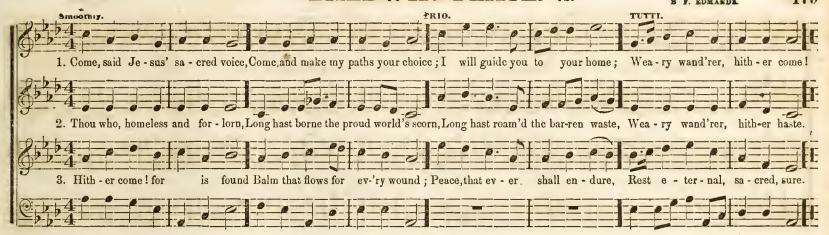




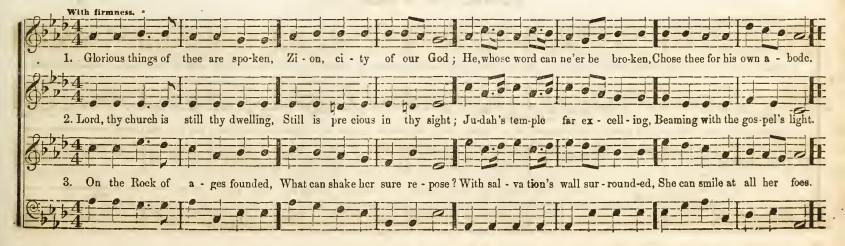
DEPENDENCE. 7s.

L. B. STARKWEATHER.





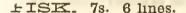
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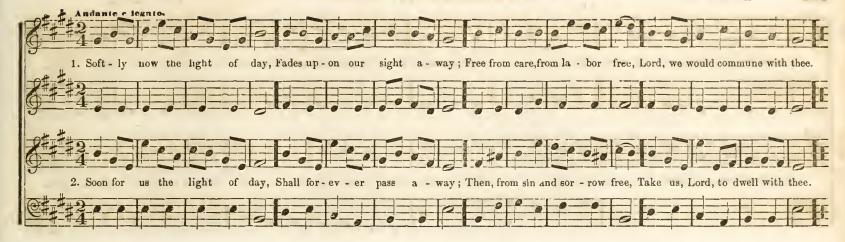


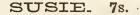
OSGOOD. 78.



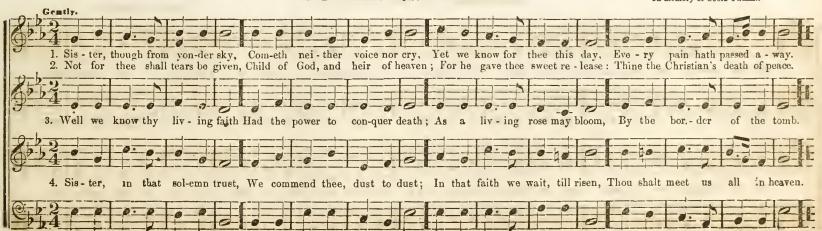








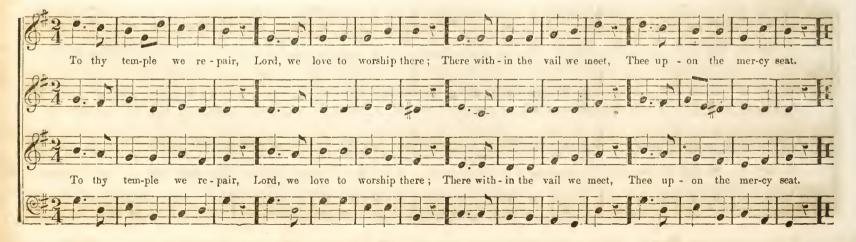
W. H. PARLIN.
In memory of Susie Parlin.

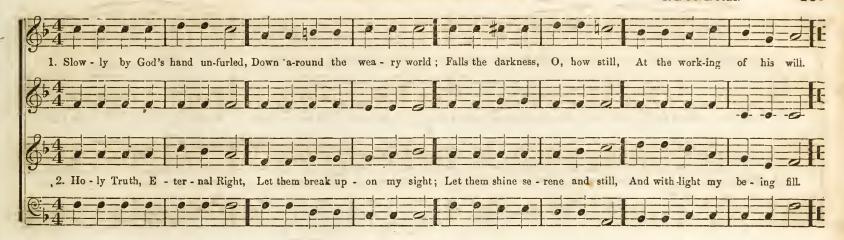




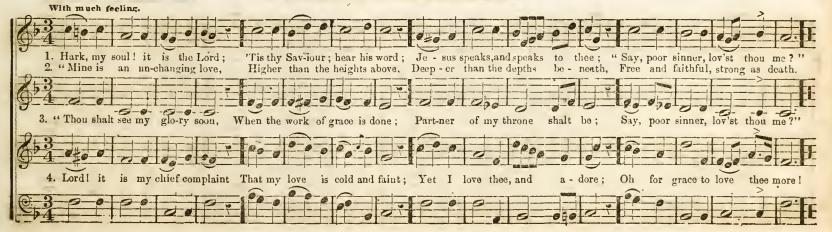
MERCY. 7s.

THOS. P. J. MAGOUN.





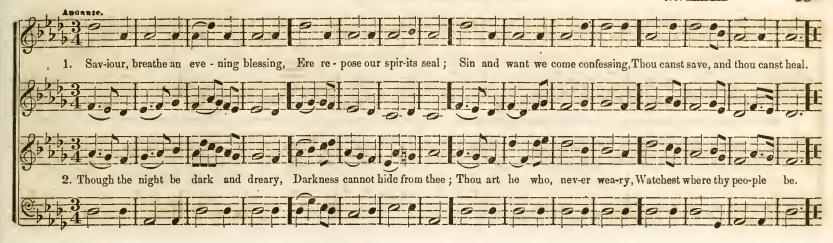
DULCIMER. 7s.





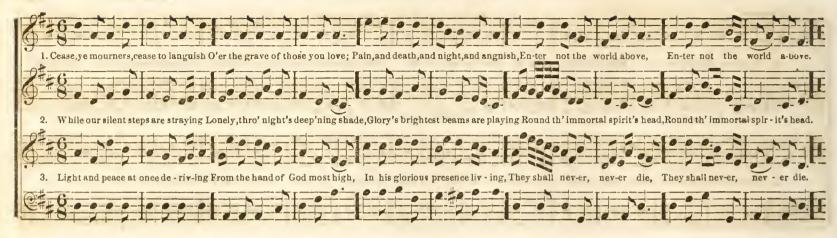




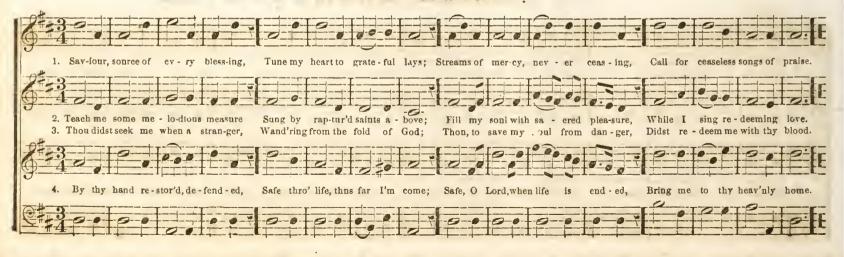


PILG-RIM. 8s, 7s & 7s, or 8s & 7s, 6 lines.

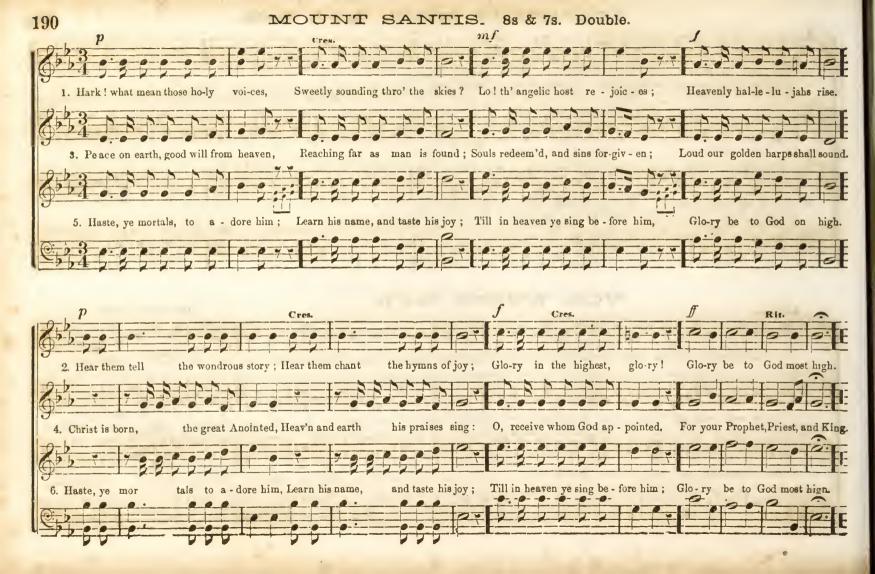




TRUST. 8s & 7s.















ASHTON. 8s & 7s.

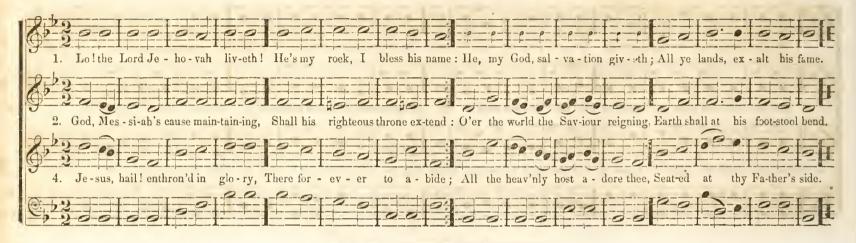
Arranged from NOVELLO.



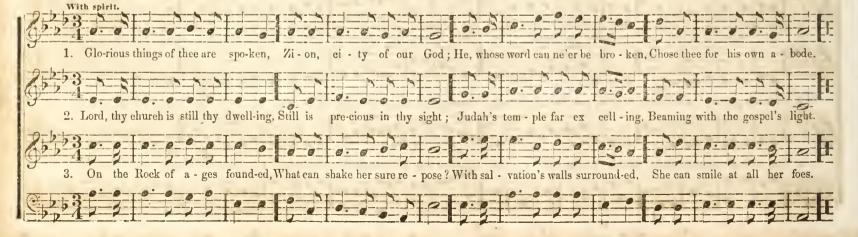








ROCKVILLE. 8s & 7s.



bid thee, Na - tive land, fare - well, fare - well!



bid thee, Glad

car as & 7s, Double, by using the repeat

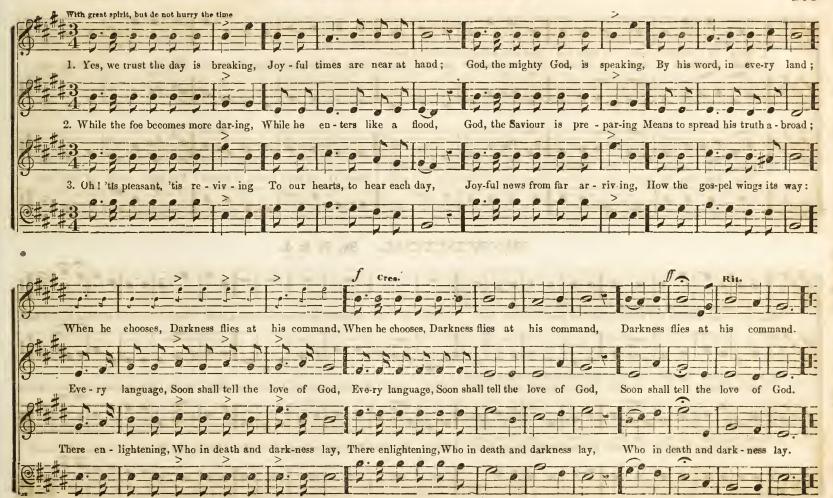
I

hence to dwell: Glad

While I







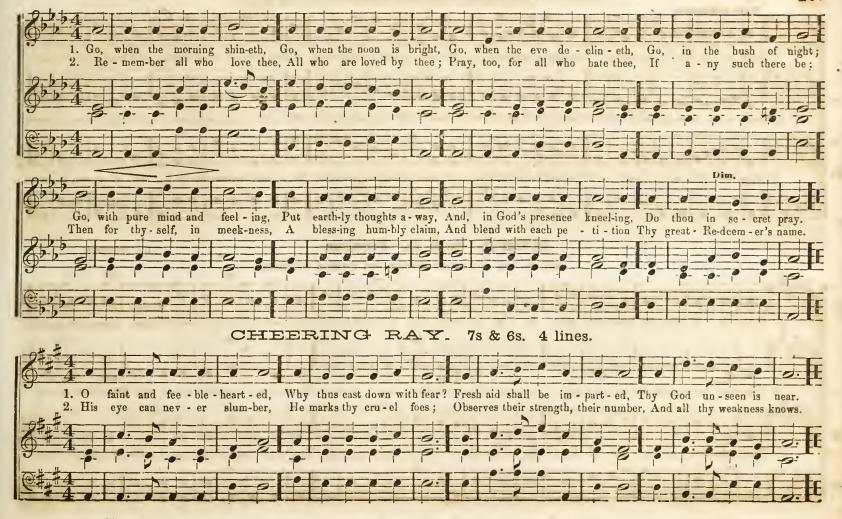


BOWDITCH. 8s, 7s & 4.

























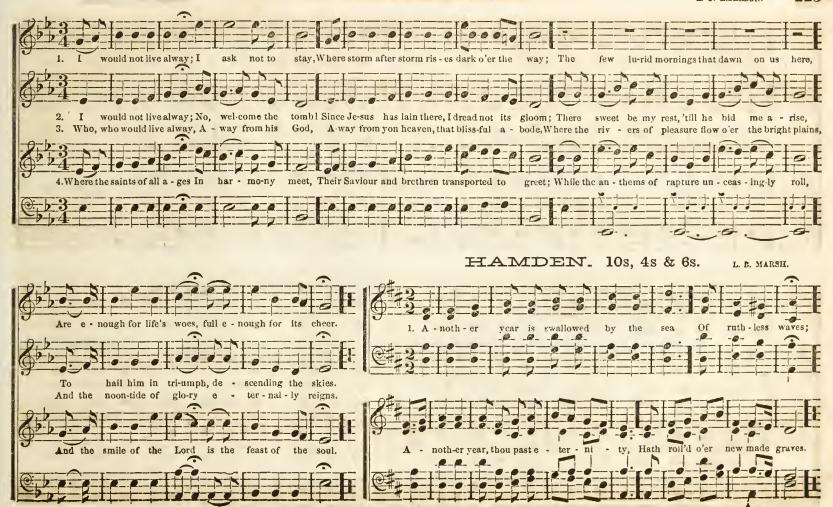


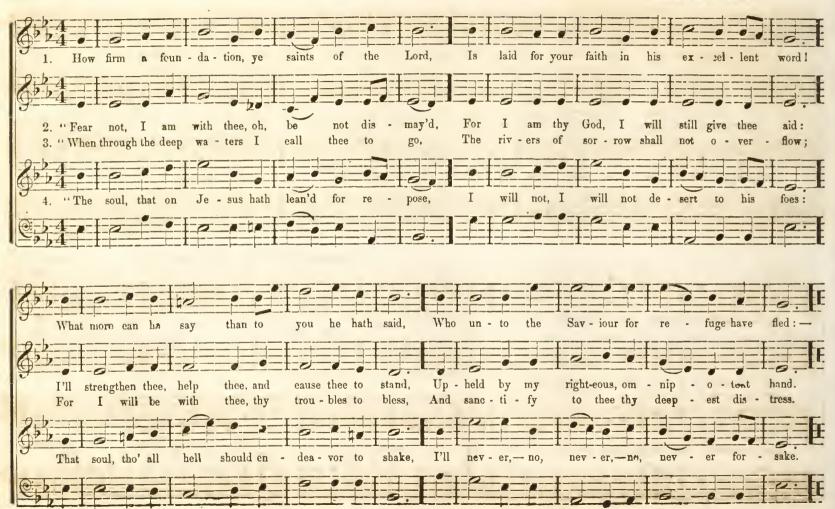
















PART IV.

CHORUSES, ANTHEMS, SENTENCES AND CHANTS.

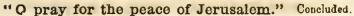














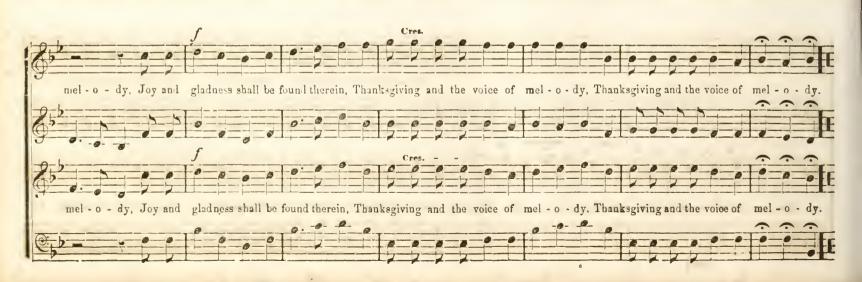
Walls,











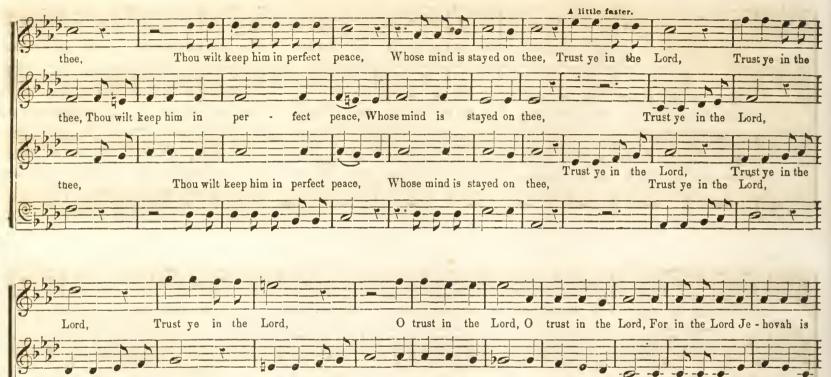








238 "THOU WILT KEEP HIM IN PERFECT PEACE." Continue



Trust ye in the Lord, Trust ye in the Lord, O trust in the Lord, For in the Lord Je-ho-vah is

Lord, Trust ye in the Lord, O trust in the Lord, For in the Lord Je-ho-vah is

Trust ye in the Lord, Trust ye in the Lord.















N-" "Onward speed thy conquering flight"

A SHORT ANTHEM FOR MISSIONARY OCCASIONS. Con spirito. 1. On-ward speed thy con-qu'ring flight, An - gel, on - ward speed; Cast a - broad thy ra - diant light, Bid the shades re - cede: 2. On-ward speed thy con-qu'ring flight, An - gel, on - ward haste; Quick-ly, on each moun-tain's height, Be thy stand-ard plac'd; 3. On-ward speed thy con-qu'ring flight, An - gel, on - ward speed; our sight. 'Tis the time de - creed: Morn-ing bursts up - on the dust, Hea-then fanes de - stroy, Tread the i - dols in Spread the gos-pel's ho - ly trust, Spread the gos - pel's joy. ti - dings float Let thy bliss-ful Far o'er vale and . Till the sweet-ly Ev - 'ry hill; echo - ing note Je - sus now his king - dom takes, Thrones and em-pires fall; a - wakes, God is all. And the joy-ous song

May be used as a 7s & 5s

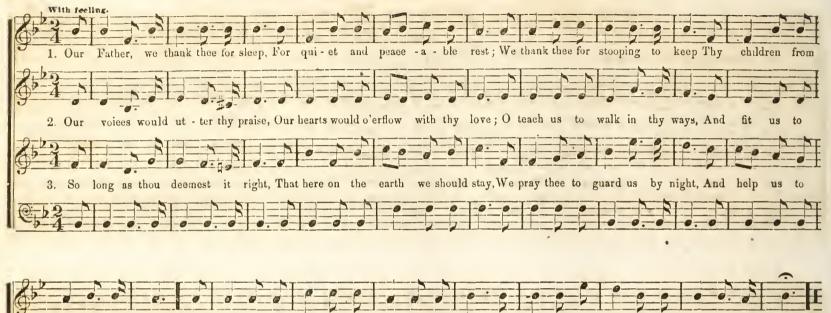


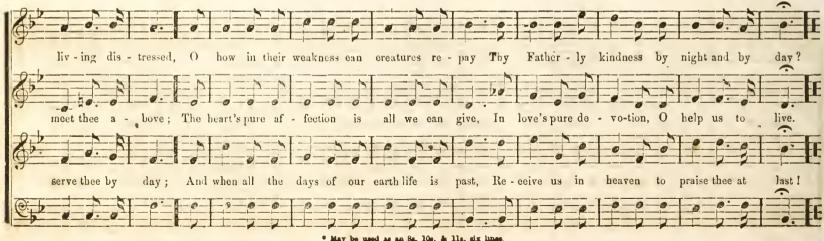




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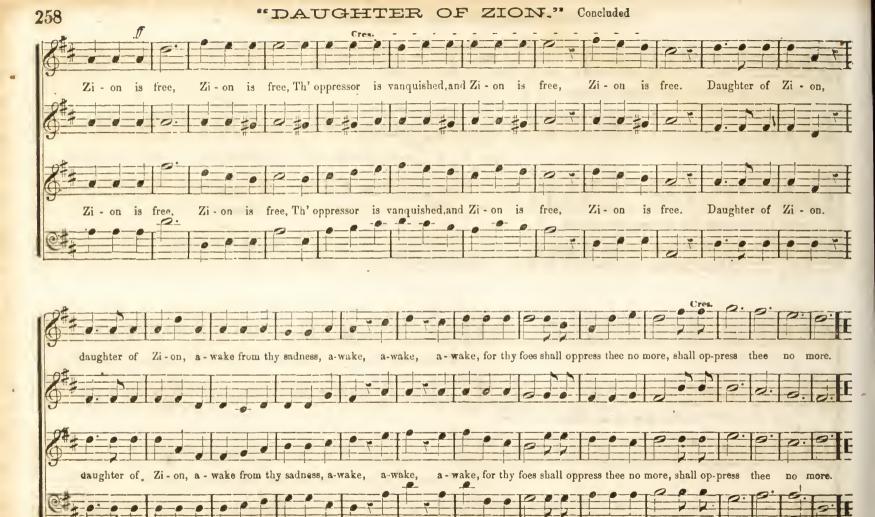


wake from thy sad - ness, A-wake, for thy foes shall op-press thee no more, shall op-press thee no more.

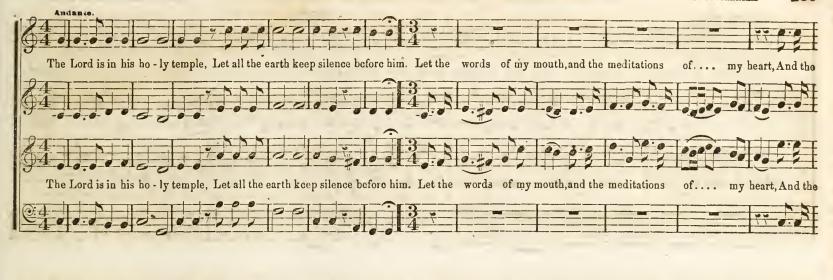
















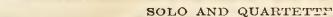


























ANTHEM. "Awake! put on thy strength."

SUITABLE FOR INSTALLATION OR DEDICATION.





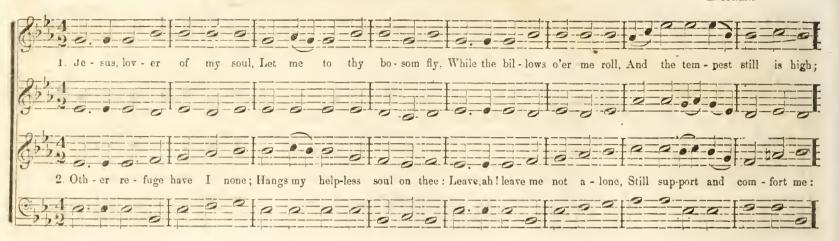


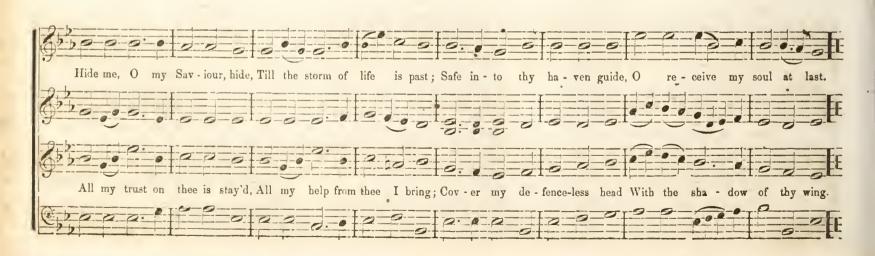
earth as it is in heaven; Give us this day our dai-ly bread, and for-give us our tres-pass-es as we for-give

earth as it is in heaven; Give us this day our dai-ly bread, and for-give us our tres-pass-es as we for-give

earth as it is in heaven; Give us this day our dai-ly bread, and for-give us our tres-pass-es as we for-give









GUIDE ME, O THOU GREAT JEHOVAH."*





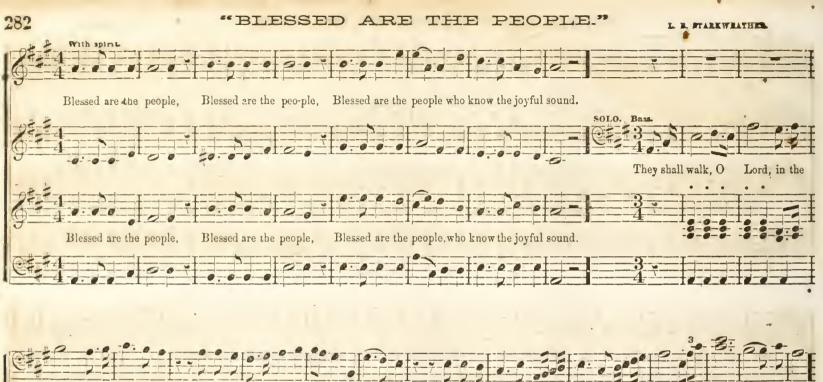




SENTENCE. "The Sacrifices of God are a broken spirit."



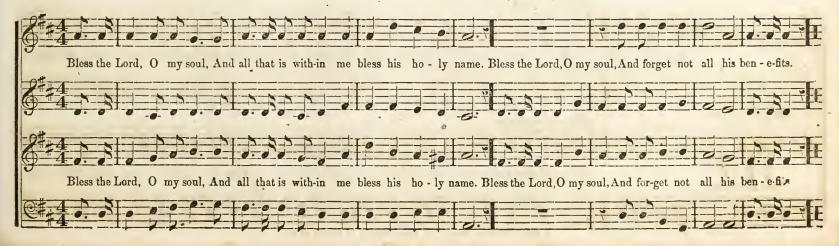


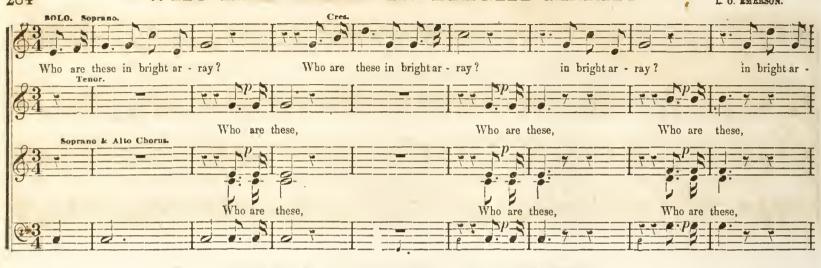


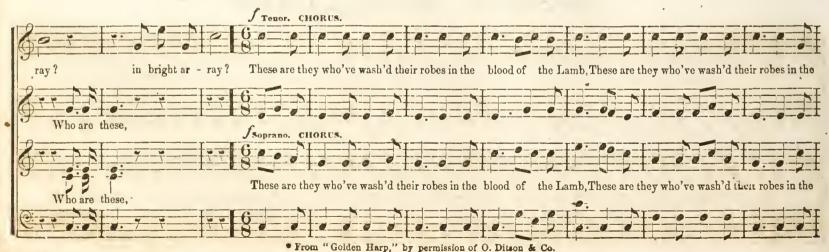




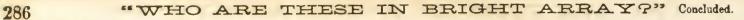
SENTENCE. "Bless the Lord, O my Soul."











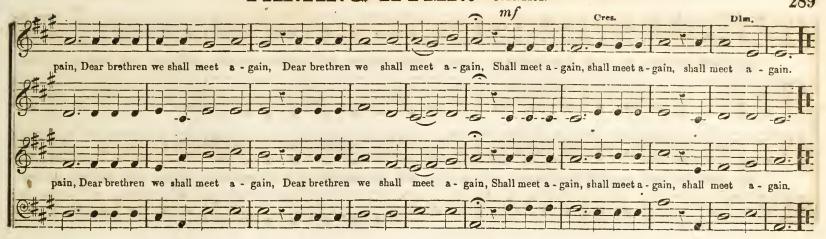


SENTENCE. "Hide thy face from my sins,"









SENTENCE. "Whatsoever ye would."

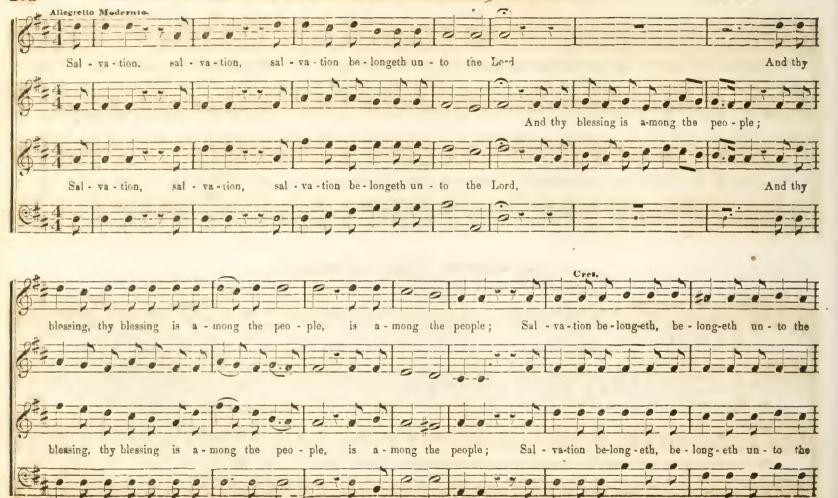


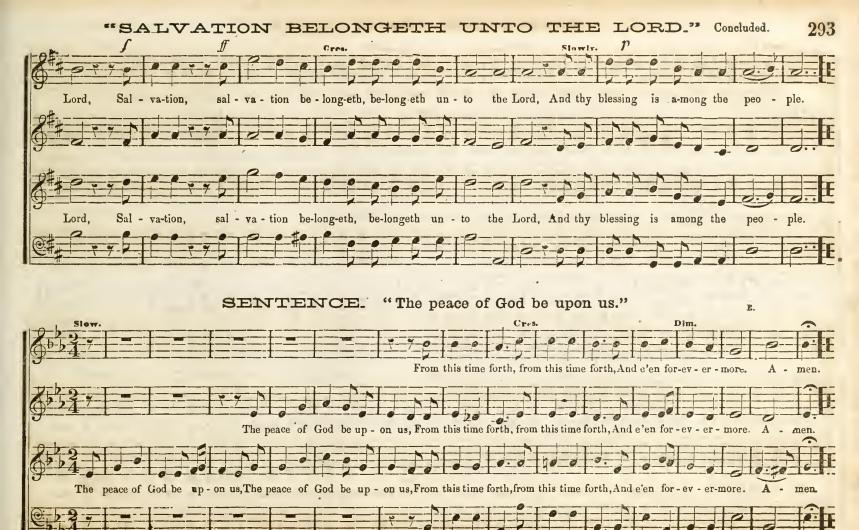




HYMIN. "Thy will be done."





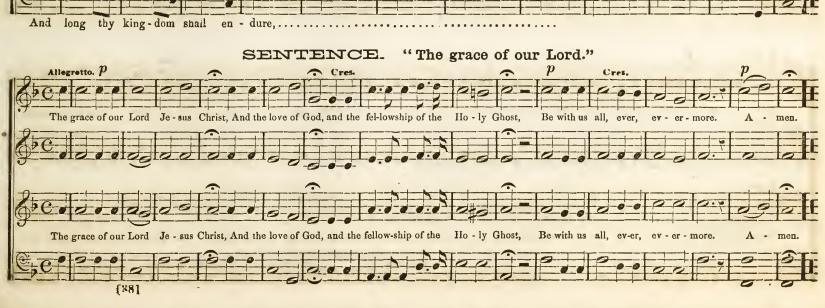












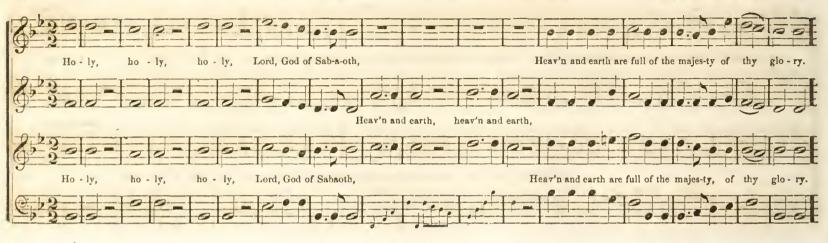




And waft

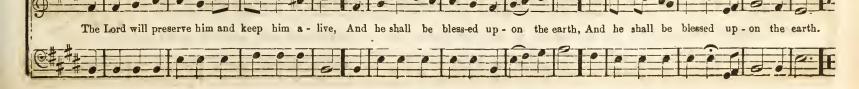
it to the blissful realms a-bove. the realms a bove.

to . . . the bliss-ful realms above, And waft it to the bliss-ful realms above,

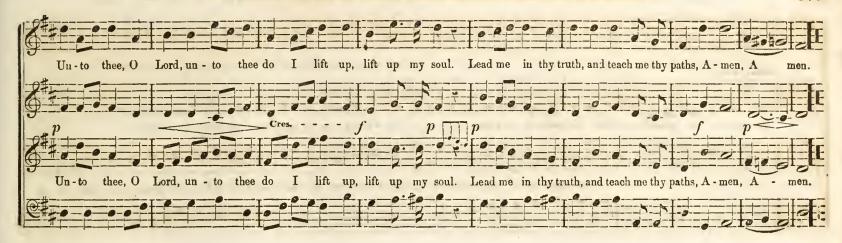






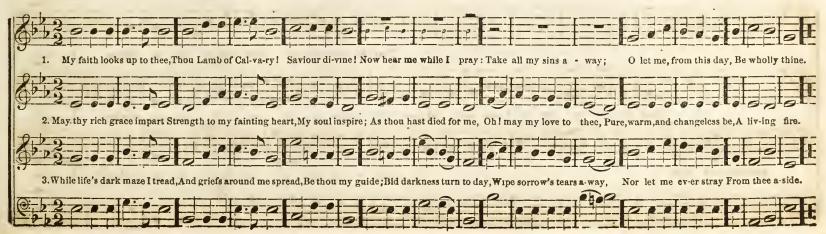






MERRIMAN. 6s & 4s.

L. FRENCH.

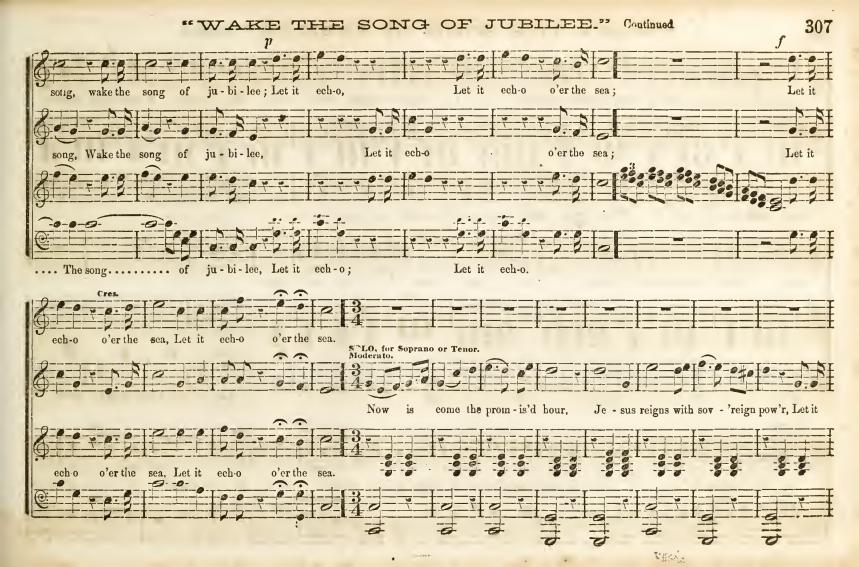




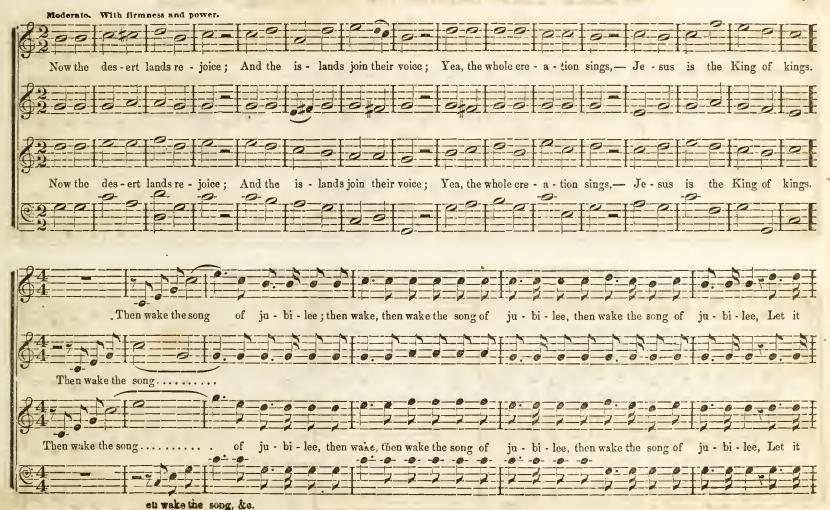


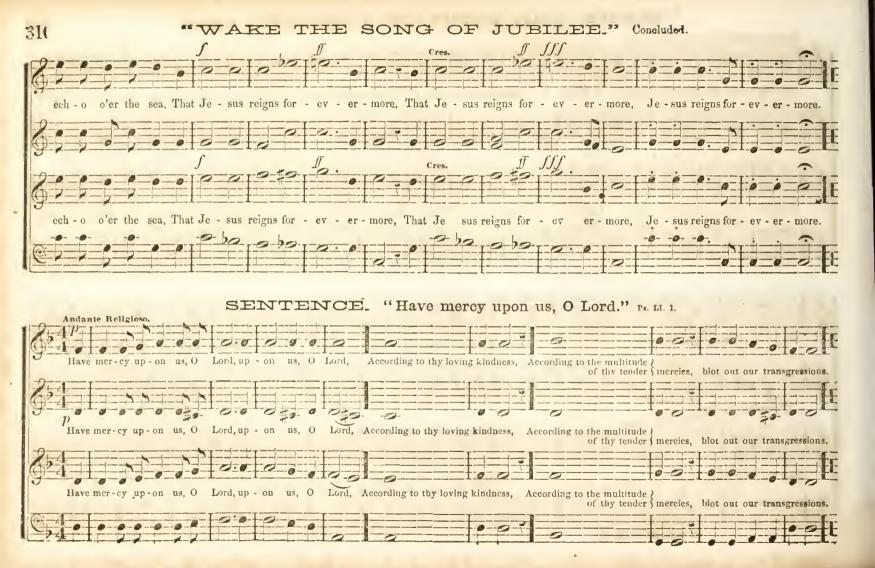














Mark the perfect man, and be - hold the up-right, for the end of that man is peace, for the end of that man is peace.

















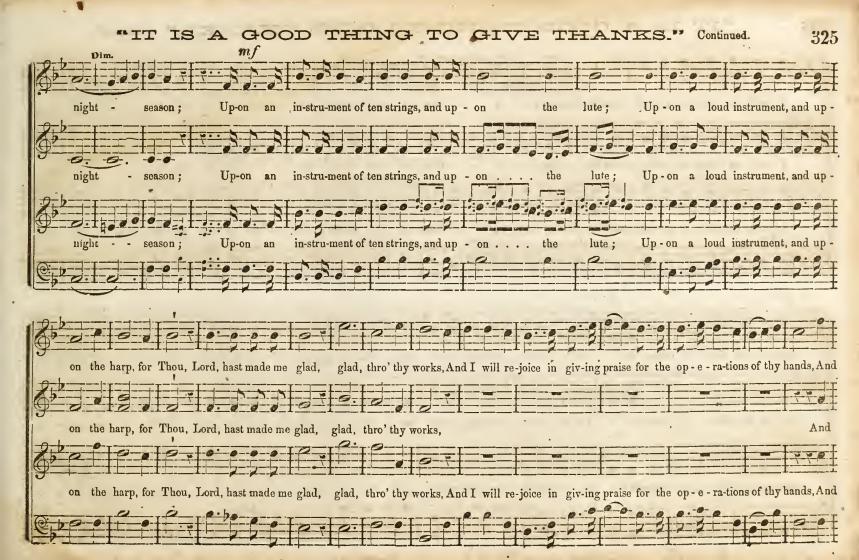




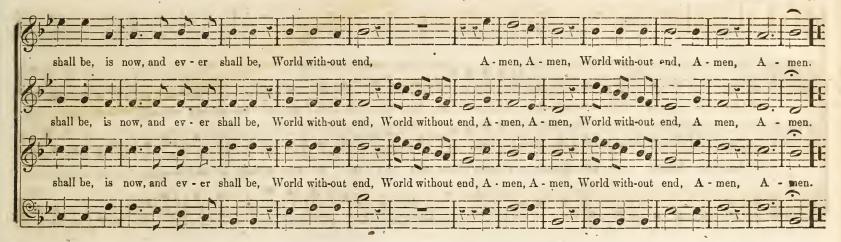




E23





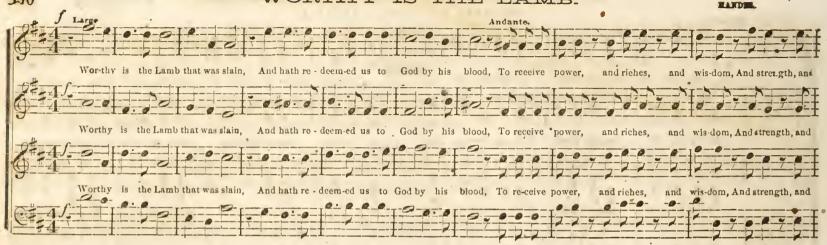


QUARTETTE OR CHORUS. "Evening, Morning, and at Noon."

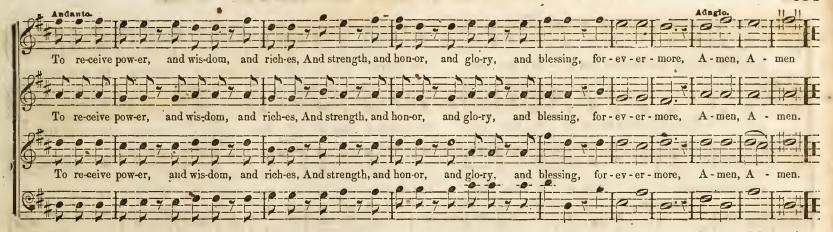












"HOLY FATHER, GOD OF LOVE."

W. W. P.

SUITABLE FOR OPENING SERVICE.



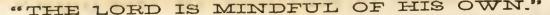
Make us ho - ly, make us ho - ly, hear

hear....

bow thine ear;

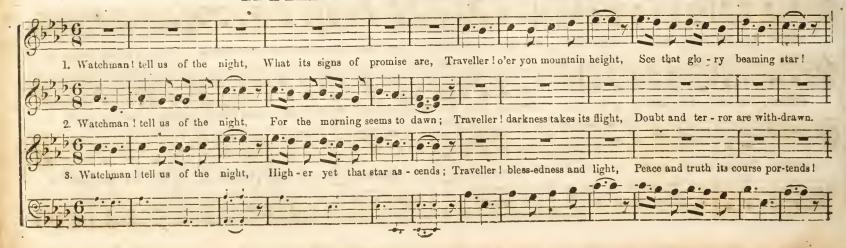
Fa - ther, bow thine ear,







HYMN. "Watchman! tell us of the night!"















. .



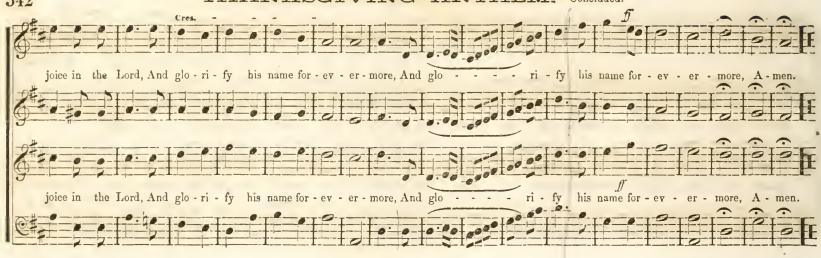


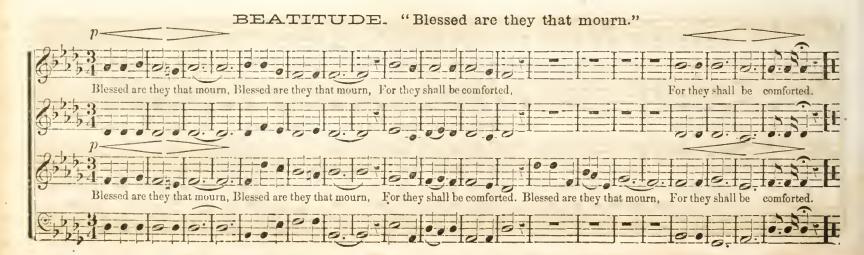














"GLORY BE TO GOD ON HIGH." Continued.







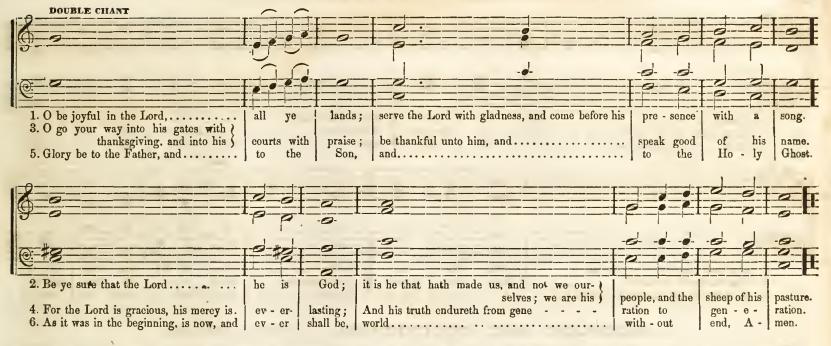






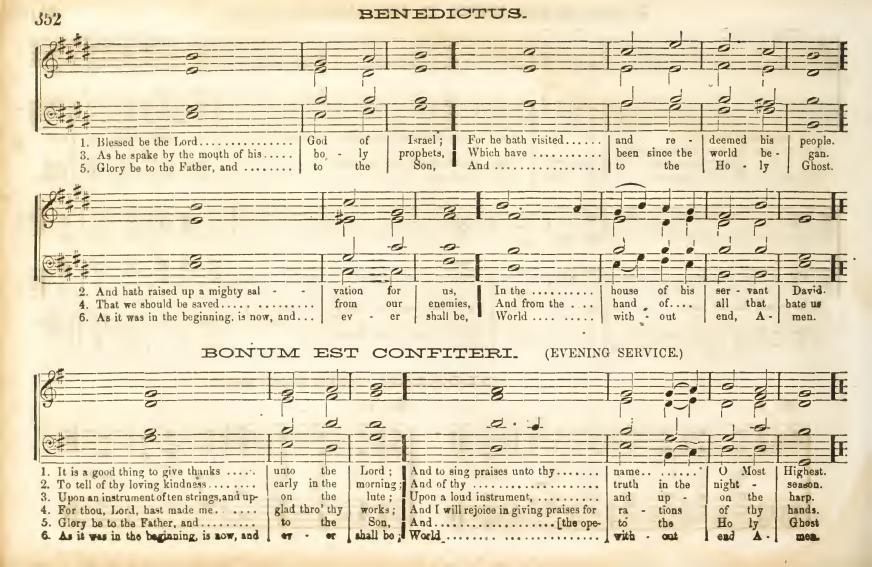




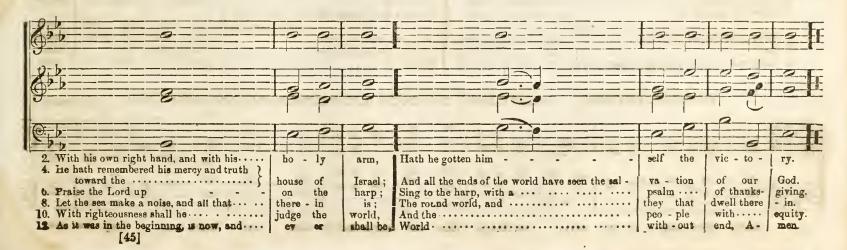


GLORIAS. (After the Gospel is named.)



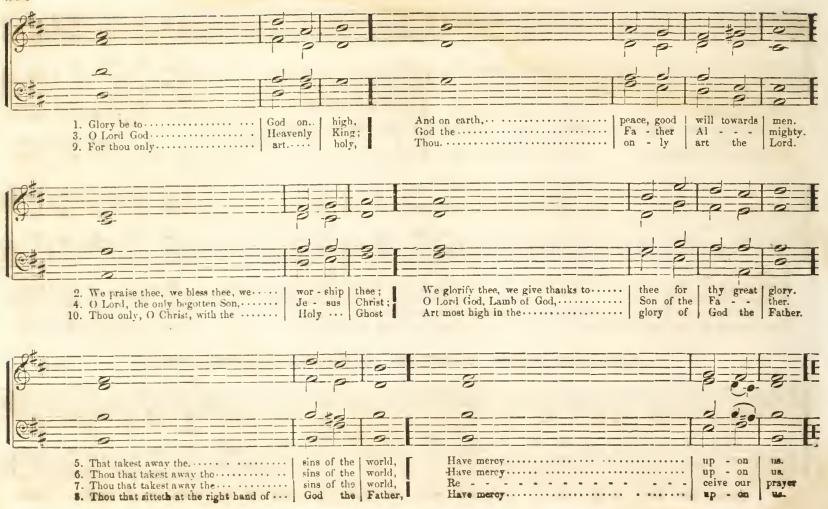






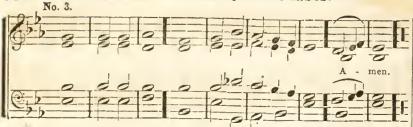












- 1. Come unto me all ye that labor and are | heavy | laden,
- Come unto me all ye that labor and are beavy laden,
 And | I will | give you | rest.
- 3. Take my yoke upon you, and learn of me, For I am meek and | lowly..in | heart:
- 4. And ye shall find | rest un- | to your | souls.
- 5. For my yoke is easy, and my | burden · is | light.
- 6. For my yoke is | easy, and my | burden is | light.
- 7. And the Spirit and the bride say, Come. And let him that | heareth...say, | Come.
- And let him that is athirst, come:
 And whosoever will, let him take the | water of | life- | freely.

Holy, Holy, Lord, God Almighty.

REV. 1V: 8.

- 1. Holy, holy, holy, | Lord · · God Al- | mighty, Which was, and | is, and | is to | come.
- 2. Thou art worthy, O Lord, to receive glory, and | honor and | power; For thou hast created all things, and for thy pleasure they | are and | were cre-| ated.
- 3. Worthy is the | Lamb. that was | slain.
 To receive power, and riehes, and wisdom, and strength, and | honor, and | glory,...
 and | blessing.
- 4. Blessing, and honor. and | glory and | power,

 Be unto him that sitteth upon the throne, and unto the Lamb for- ever...and ever.



- 1. Thus saith the Lord unto them that | keep my | Sabbath;
- 2. And choose the things that please me, And take | hold of | my | covenant;
- 3. Even unto them will I give in mine house, And with- | in my | walls,
- 4. A place and a name better than of sons and of daughters:

 I will give them an everlasting | name·that shall | not be·cut | off.
- Also the sons of the stranger that join themselves to the Lord,
 To serve him and the name of the Lord,
 To | be his | servants,
- Every one that keepeth the Sabbath from polluting it, And taketh | hold of | my— | covenant;
- 7. Even them will I bring to my | ho-ly | mountain, And make them | joyful in my | house of | prayer:

O Lord our God, how excellent.

PSALM VIII.

- O Lord our God, how excellent is thy name in | all the | earth!
 Who hast set thy | glory a- | bove the | heavens.
- 2. When I consider thy heavens, the | work of thy | fingers,
 The moon and | stars, which | thou hast or | dained;
- 3. What is man, that thou art | mindful of | him? And the son.of | man, that thou | visitest | him?
- 4. For thou hast made him a little | lower than the | angels. And hast crowned | him with | glory and | honor.
- 5. Thou madest him to have dominion over the | works of thy | hands;
 Thou hast put | all things | under his | feet.
- . 6. O Lord our God, how excellent is thy name in | all the | earth ! Who hast set thy | glory a- | bove the | heavens. A-men.

No. 6.

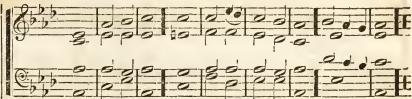


- 1. Seek ye the Lord while he may be found, Call ye upon him | while . he is | near,
- 2. Let the wicked forsake his way, And the unrighteous man his thoughts; And let him return to the Lord, and he will have mercy upon him: And to our God; For | he will a- | bundant-ly | pardon.
- 3. For my thoughts are not your thoughts, Neither are your ways my ways, | saith the | Lord.
- 4. For as the heavens are higher than the earth. So are my ways higher than your ways, And | my . thoughts than | your - | thoughts.

I was glad when they said unto me.

PSALM CXXII.

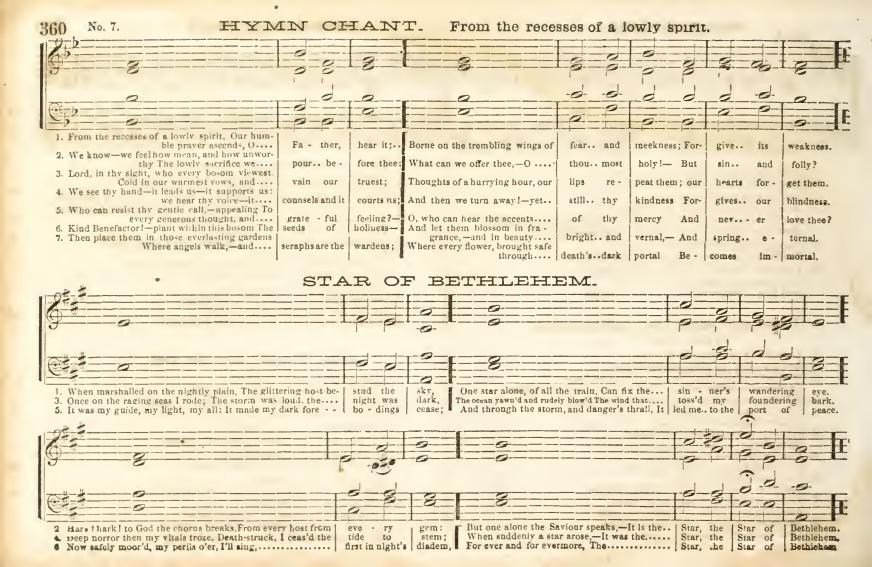
- 1. I was glad when they said unto me, Let us go into the | house..of the | Lord.
- 2. Our feet shall stand within thy gates, O Jerusalem, Jerusalem is builded as a city that | is com- | pact to- | gether.
- 3. Whither the tribes go up; the tribes of the Lord, Unto the testimony of Israel, To give thanks unto the | name . of the | Lord.
- 4. For there are set thrones of judgment, The | thrones . of the | house of | David.
- 5. Pray for the peace of Jerusalem, They shall | prosper . . that | love thee.
- 6. Peace be within thy walls; And pros- | peri . ty with- | in thy | palaces.
- 7. For my brethren and companions' sakes, I will now say, | Peace . be with- | in thee.
- 8. Because of the house of the Lord our God, I will | seek, will | seek thy | good.



- 1. Comfort ye, comfort ye my people, | saith your | God.
- 2. Comfort ye, comfort ye my | people, | saith your | God. 3. Speak ye comfortably to Jerusalem, and cry unto her.
 - That her warfare is accomplished, that her in- | iqui-ty is | pardoned.
- 4. For she hath received of the Lord's hand | double. for | all her | sine.
- 5. The voice of him that crieth in the wilderness, Prepare ye the | way. of the | Lord.
- 6. Make straight in the desert a | highway for | our- | God.
- 7. Every valley shall be exalted, And every mountain and hill shall be | made- | low;
- 8. And the crooked shall be made straight, And the | rough- | places | plain.
- 9. And the glory of the Lord shall be revealed, And all flesh shall | see it. .to- | gether.
- 10. For the | mouth. of the | Lord hath | spoken it.

Arise, O Lord, into thy rest.

- 1. Arise, O Lord, | into .. thy | rest; Thou, and the | ark- | of thy | strength.
- 2. Let thy priests be clothed with | righteous- | ness; And let thy | saints | shout for | joy.
- 3. For thy servant | David's | sake, Turn not away the | face of | thine a- | nointed.
- 4. For the Lord hath | chosen | Zion; He hath desired it | for his | habi- | tation.
- 5. This is my | rest for | ever: Here will I | dwell: for | I have de- | sired it.
- 6. I will abundantly bless | her pro- | viston: I will satisfy her | poor | with | bread.
- 7. I will also clothe her priests | with sal- | vation And her saints shall | shout a- | loud for | joy.



No. 11



PSALM CXXI.

- 1 I will lift up mine eyes unto the hills, From whence | cometh my | help;
- 2 My help cometh from the Lord, which made heaven and earth.
- 3 He will not snffer thy foot to be moved; He that keepeth thee | will not | slumber.
- 4 Behold, he that keepeth Israel shall | neither | Slumber nor | sleep.
- 5 The Lord is thy keeper; the Lord is thy Shade npon Thy | right | hand;
- 6 The sun shall not smite thee by day, | Nor the | moon by | a.glit.
- 7 The Lord shall preserve thee from all evil; He shall pre- | serve thy | soul.
- 8 The Lord shall preserve thy going out, and thy coming in, From this time forth, and | even for- | ever | more.

The Lord is my Shepherd.

PSALM XXIII.

- 1 The Lord is my shepherd; I | shall not | want.
- 2 He maketh me to lie down in green pastures; He leadeth me be- | side the | still | waters.
- 3 He restoreth my soul; He leadeth me in the paths of righteousness for his | name's | sake.
- 4 Yea, though I walk thro' the valley of the shadow of death, I will fear no evil; for thou art with me;
 Thy | rod and thy | staff they | comfort me.
- 5 Thou preparest a table before me, in the presence of mine enemies.
- Thou anointest my head with oil; my [cup runneth | over.
- Surely goodness and mercy shall follow me all the days of my life; and I will dwell in the house of the Lord for-lever.

Hear! Father, hear our prayer.



- 1 Hear! Father, hear our prayer,
 Thou who art Pity where | sorrow pre- | vaileth,
 Thou who art safety when mortal help faileth,
 Strength to the feeble, and | hope..to de- | spair.
 Hear! Father, | hear our | prayer.
- 2 Hear! Father, hear our prayer! Wandering nnknown in the | land..of the | stranger, Be with all travellers in sickness or danger, Guard thou their path, guide their | feet..from the | snare. Hear! Father, | hear our | prayer.
- 3 Hear! Father, hear our prayer! Still thou the tempest, night's | terrors..re- | vealing, In lightning flashing, in thy thunders pealing, Save thou the shipwrecked, the | voyager | spare. Hear! Father, | hear our | prayer.
- 4 Hear thon the poor that cry!
 Feed thon the hungry, and | lighten..their | sorrow,
 Grant them the sunshine of hope for the morrow;
 They are thy children, their | trust..is on | high.
 Hear thou the | poor that | cry!
- 5 Dry thon the mourner's tear!

 Heal thou the wounds of time | hallowed af | fection,
 Grant to the widow and orphan protection,
 Be in their trouble a | friend..ever | near.

 Dry thou the | mourner's | tear!
- 6 Hear! Father, hear our prayer!

 Long hath thy goodness our | footsteps..at- | tonded;

 Be with the Pilgrim whose journey is ended;

 When at thy summons for | death..we pre- | pare.

 Hear! Father, | hear our | prayer!



- 1 If I were a voice, a persuasive voice, That could travel the | wide world | through, I would fly on the beams of the morning light, And speak to men with a gentle might, And | tell them | to be | true.
- 2 I would fly, I would fly over land and sea, Wherever a human | heart might | be, Telling a tale or singing a song, In praise of the | right—in | blame..of the | wrong
- 3 If I were a voice, a consoling voice, I'd fly on the | wings..of the | air; The homes of sorrow and guilt I'd seek, And ca'm and truthful words I'd speak, To | save them | from de- | spair.
- 4 I would fly, I would fly o'er the crowded town, And drop like the happy | sunlight | down, Into the hearts of suffering men, And teach them | to look | up a- | gain.
- 5. If I were a voice, an immortal voice, I would fly the | earth a- | round; And wherever man unto error bow'd, I'd publish in notes both long and loud, The | Truth's most | joyful | sound.
- 6 I would fly, I would fly on the wings of day
 Proclaiming pease on my | world-wide | **
 Bidding the saddened ones rejoice—
 If I were a | voice—an im- | mortal | voice



1. Blessed are the poor in spirit:
For theirs is the | kingdom of | heaven.

2. Blessed are they that mourn: for | they shall be | comforted.

3. Blessed are the meek: for they shall in- | herit the | earth.

Blessed are they which do hunger and thirst after righteousness:
 For | they shall be | filled.

5. Blessed are the merciful: for they shall ob- | tain | mercy.

Blessed are the pure in heart: for they shall | see | God.

7. Blessed are the peace-makers:
For they shall be called the | children of | God.

8. Blessed are they who are persecuted for rightcourness' sake;
For theirs is the | kingdom of | heaven.

Blessed are ye when men shall revile you, and persecute you,
 And shall say all manner of evil against you | falsely, for | my sake.

10. Rejoice, and be exceeding glad: for great is your reward in heaven; For so persecuted they the prophets which | were be- | fore you.

Thou Maker of my vital frame.

Thou Maker of my vital frame,
 Unveil thy face, pro- | nounce thy | name;
 Shine to my sight, and let the ear
 Which thou hast | for a'd, thy | language | hear ·
 Divide, ye clouds, and | let me | see
 The Power that | gives me | leave to | be

2. Where is thy residence? Oh! why
Dost thou avoid my | searching | eye;
Mysterious being! Great Unknown,
Say, do the | clouds con- | ceal thy | throne?
Or art thou all dif- | fus'd a- | broad,
Through boundless | space, a | present | God?

3. Is there not some delightful art

To feel thy | presence - at my | heart?

To hear thy whispers, soft and kind,

In | holy | silence - of the | mind? |

Then rest my thoughts; no | longer | roam

La quest of | joy—for | heaven's at | home!





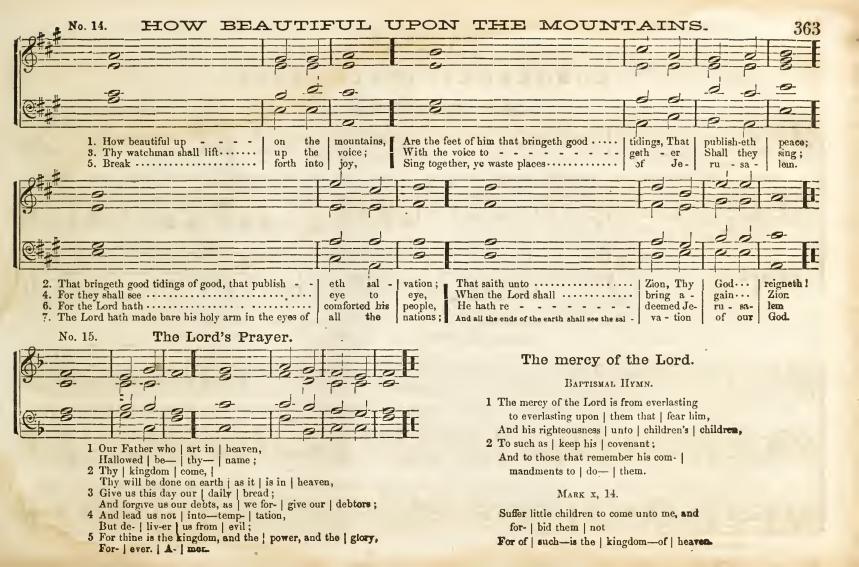
- 1. Holy, holy, holy, | Lord · · God Al- | mighty!

 Early in the morning shall our | song a- | rise to | thee;

 Holy, holy, holy! | merci · · · ful and | mighty!

 Je- | hovah! | Father · · of e- | ternity!
- 2. Holy, holy, holy! | all the · saints a- | dore thee,
 Casting down their golden | crowns a- | round the .glassy | soa;
 Cherubim and seraphim, falling | down be- | fore thee,
 Who wast, and art, and | ever- | more shalt | be!
- 3. Holy, holy, holy! though the | darkness | hide thee, Though the eyes of sinful man thy | glory | may not | see, Only thou art holy, there is | none be---side | thee, Perfect in | power, in | love, and | purity.
- 4. Holy, holy, holy, | Lord. God Al- | mighty !
 All thy works shall praise thy name, in | earth, and | sky, and | sea.
 Holy, holy, holy! | merci-..ful and | mighty!

 Je- | hovah! | Father..of e- | ternity



PART V.

CONGREGATIONAL TUNES.





shall make known Some fresh me - mo -









Wake, O my soul and hall the morn, For unto Say - lour's born; See, how the angels wing their way, To usher in the glorious day! To usher in the glorious day!



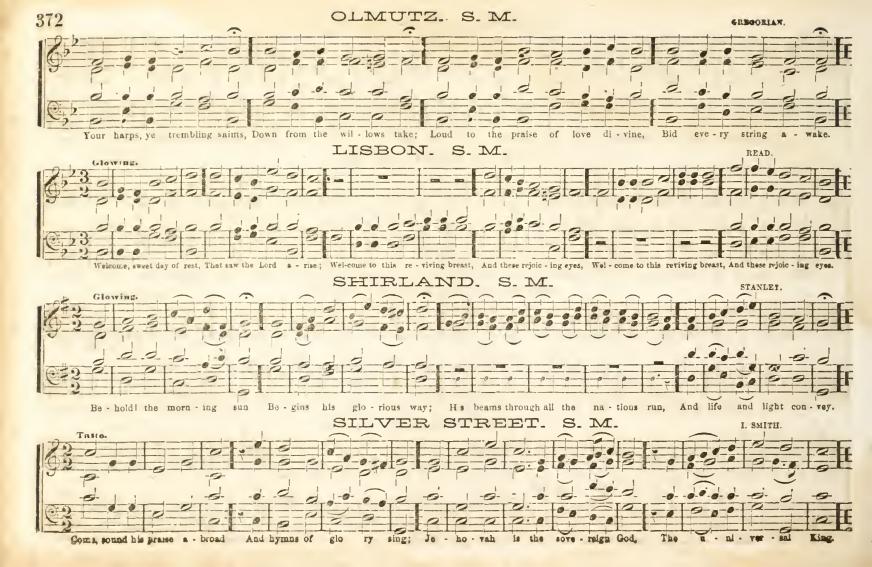


























A-signifies in, for, with, at, &c.

Accelerando-moving faster and faster.

Adagio-a slow movement.

Ad libitum, or ad lib.—at pleasure.

Affetuoso-in a style of execution adapted to express affection, tenderness, supplication, or deep emotion.

Air—the leading part, or melody.

Allegro—a brisk and sprightly movement.

Allegretto-less quick than Allegro.

Andante-with distinctness. As a mark of time, it implies a medium between Adagio and Allegro movements.

Andantino-quicker than Andante.

Animato er con Anima-with animation.

A tempo—in time.

[tenor. Bartone—a voice whose register is between the base and

Brilliante.-sparkling glittering.

Brio-life, vivacity; e.g. Con Brio, with animation.

Bis.—denotes a repetition of a passage in music.

Calando-a diminution of time and sound.

Cantabile—a term applied to such movements as require an elegant, graceful style of performance.

Con Spirito-with spirit.

Chorals-old melodies in notes chiefly of equal length.

Chromatic-a term given to accidental semitones. Coda—the close of a composition, or an additional close.

Contralto—the lowest female voice.

Crescendo, or Cres., or ___, with an increasing volume Non-not.

Da Capo, or D. C.—close with the first strain.

Dal Segno-from the sign, S. .

Diatonic-through the tones, or from tone to tone.

Dolce-sweet, tender, delicate.

Diminucado, or Dim., or ____with a decreasing volume of sound.

Divoto-in a solemn and devout manner.

Expressivo—with expression.

Forte, or For., or F., or f.—strong and full.

Fortissimo, or FF., or f. - very loud.

Forzando, or fz.—the notes over which this term is placed, are to be boldly struck, and continued.

Fugue, or Fuge.—a piece in which one of the parts | Primo—the first, or leading part. lead, and the rest follow in different intervals of time, and in the same or similar melody.

Grave or Gravemente-slow and solemn.

Grazioso-graceful; a smooth and gentle style of exeeution, approaching to Piano.

Giusto-in equal, steady, just time.

Harmony—an agreeable combination of musical sounds, or different melodies, performed at the same time.

Interlude-an instrumental passage introduced between two vocal passages.

Interval-a musical sound. Also the distance between any two sounds, either in harmony or melody.

Introit—a short set piece, to be sung at the opening of public worship.

Largo —a slow movement. A quaver in Largo equals Souve—agreeable, pleasing. a minim in Presto.

Larghetto-quieker than Largo.

Legalo—signifies that the notes of the passage are to be performed in a close, smooth, and gliding manner.

Lentando, or Lent .- gradually retarding the time.

Lento-slow, smooth and gliding.

Muestoso-with grandeur of expression.

Ma-but.

Mclody-an agreeable succession of sounds.

Mezza voce-with a medium fullness of tone.

Mezzo-half, middle, mean.

Moderato-between Andante and Allegro. Morendo-fainting, sinking, dying away.

Oratorio -- a species of Musical Drama, consisting of airs, recitatives, duets, trios, choruses, &c. [mance.

Orchestra-the place or band of secular musical perfor-Overture—in dramatic music, is an instrumental strain, which serves as an introduction.

Pia-more.

Pianissimo, or PP., or pp.--very soft.

Pizzicato-snapping the violin strings, instead of employing the bow.

Poco-little, somewhat.

Pomposo-grand and dignified.

Presto-quick.

Prestissimo-very quiek.

Quartetto-a composition consisting of four parts, each of which occasionally takes the leading melody.

Quasi-nearly, in some measure, like, &c. Recitative—a sort of style resembling speaking. Rallentando-growing slower and slower.

Retro-backward.

Risoluto-resolute, determined.

Ritornello-a short intermediate symphony.

Segue, or Simile-in like manner.

Secondo-the second part.

Semi-Chorus-half the choir of votees.

Sempre-throughout; as Sempre Piano, soft throughout

Semplice-chaste and simple.

Senza-without; as Senza Organo, without the Organ.

Soli-plural of Solo-but denoting only one voice to each of the several parts.

Solo-a composition designed for a single voice or instrument. Vocal solos, duets, &c., in modern music, are usually accompanied with instruments.

Sostenuto-sustaining the sounds to the utmost of their nominal value in time.

Spirituoso-with spirit.

Staccuto-the opposite to Legato; requiring a short, articulate, and distinct style of performance. See Marks of Distinction in the rudiments.

Subito-quick.

Symphony, or Sym.—a passage to be executed by instruments, while the vocal performers are silent. Also a species of musical composition.

Tasto Solo, or T. S .- denotes that the passage should be performed with no other chords than unisons and Toctaves. Tacit—be silent.

Ten., Tenuto-sustained after the style of Legato.

Tenor-a high male voice. Treble-the female voice.

Trio-a composition for three voices.

Tutti-all together. Velocc-quick.

Verse-one voice to a part.

Vigoroso-with energy.

Vivace-in a brisk and lively manner

Volti-turn over.

Voce di Testa-the head voice. Voce di Petto-the chest voice.

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